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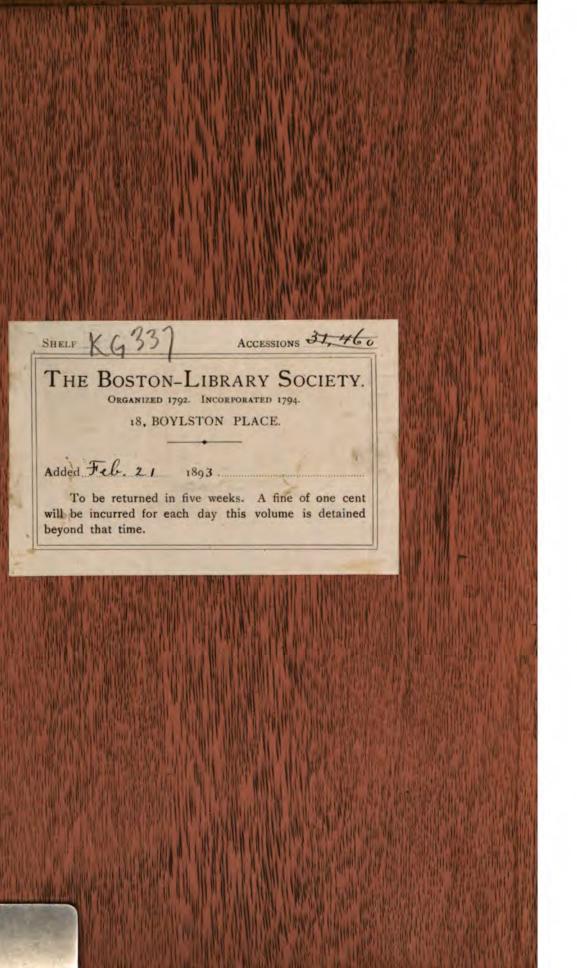
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PRACTICAL PAPER-HANGING

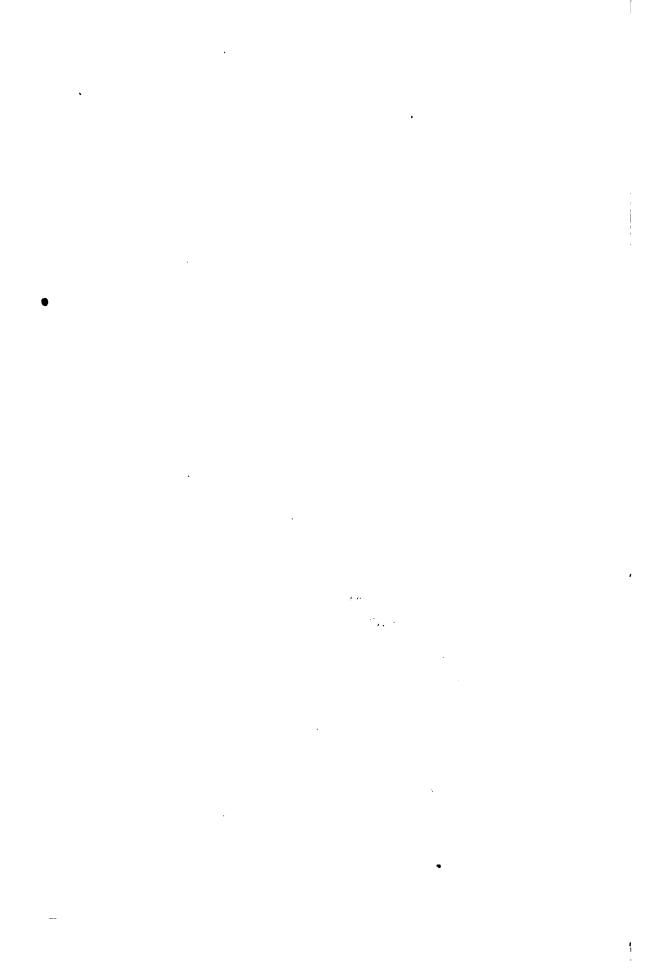




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PRACTICAL

PAPER-HANGING

A HANDBOOK ON

DECORATION IN PAPER AND OTHER MATERIALS

WITH

PRACTICAL INSTRUCTIONS ON HANGING THEM

BY

ARTHUR SEYMOUR JENNINGS

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PREFACE.

THERE is to be found in every trade the old workman who will deplore departed customs and unused methods with the remark: "The trade isn't what it used to be!" The remark is particularly true of the wall-paper trade, which is very far from what it formerly was. During the past ten or fifteen years productions in wall-papers have changed considerably. Not only has there been a large increase in the variety of wall-paper, but many different materials beside paper have come into more or less general use for wall decorations. Hanging burlap, buckram, silk, tapestry, Lincrusta, and a variety of other special hangings is now all part of the business of the paper-hanger.

To represent from a practical point of view the paper-hanging business as it exists to-day is the aim of this manual, and the hope that it may prove of some service to the practical man is the sincere wish of the author.

Thanks are due to several friends who have kindly given the benefit of their experience, among them V. B. Grinnell, the veteran writer on practical topics connected with painting and papering.

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PAPER-HANGING.

CHAPTER I.

THE TOOLS EMPLOYED.

THE mission of the paper-hanger is a laudable one; his duties are to beautify our homes and to render them cleaner, for cleanliness is of paramount importance in all operations of paper-hanging. Paper may be stuck on dirty walls; but a good job of paper-hanging and dirty walls are in every sense diametrically opposed. Cleanliness and health, beauty of surroundings and refinement of character! Truly the paper-hanger and decorator occupies no unimportant position in the economies of life.

In the following pages an effort is made to portray the trade of paper-hanging in all its branches as it is to-day. But little attempt is made to deal with those vague qualities, so inseparably connected with all mural decoration, of "taste" and "fitness." They have not been neglected because they are unimportant. Taste in the selection of wall-hangings exactly suitable for the purpose cannot be taught within the narrow confines of a work like this; it depends rather upon no inconsiderable natural ability, and upon exhaustive study and practice. To accurately select wall-hangings requires the possession of much ability, much valuable knowledge, and much practical experience. For these reasons the practical rather than the æsthetic has received the greatest attention in this work.

For a ready understanding of the subject it is convenient to

commence with a description of the tools used, afterward proceeding to consider the practical applications of the hangings.

An outfit for hanging ordinary papers is as follows:

Overalls, with long narrow pocket for rule, thigh pocket for shears, and large pocket or pouch across the front to hold papering brush, cloth or roller; long trimming shears (14 to 16 inch); short shears; trimming knife or wheel; straight-edge; cutting board; two-foot rule; 10, 12, or 14-inch papering or smoothing brush; smoothing roller; paste brush (6 to 8-inch); paste pail; size kettle; dry cloths and clean water to wash the hands; No. 2 sandpaper for rough places; plank and staging; plumb bob; chalk line; and pins for marking walls.

To this outfit may be added a tape-measure, and a pair of compasses. An English paper-hanger uses, as a rule, three pairs of shears and two or three knives. He does not usually employ a smoothing brush, but uses instead linen cloths with which to press down the paper, as will be explained in the next chapter.

To refer in detail to the above-mentioned outfit and to other tools used more or less by the paper-hanger: The description of overalls above given will be sufficient. They are usually made of the heavy cotton cloth called "duck" or "drilling."

TRIMMING TOOLS.

Trimming shears are of various qualities, and it is strongly advised that the best only be bought, viz., those made of good tempered steel. Some shears are marked on the edge with a measure in inches and the sub-divisions, and are of service in cutting pieces of exact lengths without the trouble of measuring by the rule.

The trimming knife is specially made for the use of paperhangers and is illustrated in Fig. 1. A form of knife sometimes used for this purpose is shown in Fig. 2. This knife is designed to give great strength, with a keen cutting edge of a shape that will not have too much friction. As will be seen by Fig. 2 the upwardly projecting surface provides ample space at the proper place to resist the pressure brought upon the cutting edge, which is in the cut shaded. This edge being rounded presents only a small portion to do the work of actual cutting,



FIG. 1.-A PAPER-HANGER'S KNIFE.

and hence retains for some time the sharpness of edge so necessary for effective work. The method of using this knife is clearly shown in Fig. 3.



Fig. 2.—An Improved Form of Paper-Hanger's Knife.

The trimming wheel, sometimes used instead of a knife (and the comparative merits of the two systems will be considered



FIG. 8.-METHOD OF USING KNIFE.

later), is of different forms. One form is shown in Fig. 4, and has the advantage of always presenting a sharp edge, or rather,



Fig. 4.—Cutting Wheel.

it should be said, of enabling the workman to quickly sharpen the wheel. This is done by simply rubbing it on fine sandpaper. As the edge of the wheel is thin—so to speak—a very little work is necessary to sharpen it.

In addition to shears and cutting rollers there are various other cutting or trimming appliances in more or less general use, some of them designed to cut the paper while dry, while the greater number, of course, are intended for use in cutting the paper after it has been pasted.

Among cutting tools is Marks' cutter, or what the inventor calls "pinless shears." This tool certainly deserves praise for its simplicity, if nothing else. It is shown in Fig. 5, and is

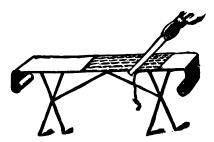


Fig. 5. -- MARES' WALL-PAPER CUTTER.

based on the principle of a pair of shears. To one side of the paste board is attached a fine-tempered steel strip, perfectly straight, and screwed on to the board. This steel strip is six, seven, or eight feet long, and forms one edge of the pinless shears. The other edge of the shears is the cutter, with which the edge of the paper is removed.

There are a number of other cutters on the market, and among them may be mentioned the Ridgeley trimmer, which is illustrated in Fig. 6.

THE RIDGELEY TRIMMER.

The construction of this trimmer will be clear on an examination of the cut. The cutting blade is circular and is pivoted with a self-acting gauge which keeps it against the straight

edge. This cutter is especially suitable for thick paper, and does very effective work on window-shades.

Considering now wall-paper trimmers intended to cut the paper before pasting: Perhaps the best known and most used

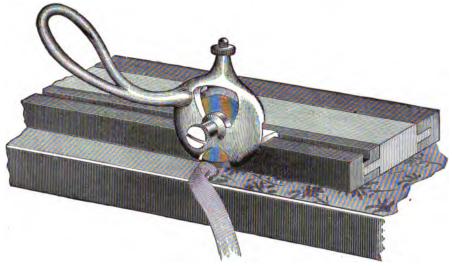


FIG. 6.—THE RIDGELEY ROTARY TRIMMER.

cutter of this description is Allen's Portable Wall-Paper Trimmer, shown in Fig. 7. This trimmer is of the rotary class. It is claimed by the manufacturer to cut paper straight and clean suitable for butting, and to trim up to 22 inches, cutting the widest margins.

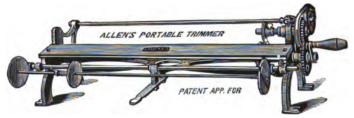


Fig. 7.—Allen's Wall-Paper Trimmer.

Referring to Fig. 7—The small rod in the front of the machine is the receiving rod, upon which the roll of paper is placed.

The washer, operated by a spiral spring attached, presses gently against one end of the roll and keeps the other end uniformly in contact with the spring cutter-piece. The lever has a movement of $1\frac{1}{2}$ inches, and is provided for the purpose of changing the distance as may be necessary in trimming papers of which the margins are not straight. In cases where the margins are straight the lever is fastened by means of a thumb-screw provided for the purpose. At the back of the machine is a rod, upon which the paper is drawn up and rolled as cut.

One of the chief advantages of this machine is that it may be operated without skilled help, while it permits of quick work. For the cheaper class of work it is very satisfactory.

SMOOTHING BRUSHES.

The usual form of smoothing brush is that shown in Fig. 8.



FIG. 8.—A PAPER-HANGER'S SMOOTHING BRUSH.

They are made very thin and are usually of white Russian bristles.

PAPER-HANGERS' ROLLERS.

Rollers are of two kinds, seam rollers and smoothing rollers. Seam rollers are usually made of rosewood, ivory, or rubber. The frames are often nickel-plated. The rollers are made in three forms: barrel-shaped, as shown in Fig. 9; cylindrical, when rubber covered (Fig. 10), and slightly barrel-shaped when made of ivory (Fig. 11). Seam rollers (Fig. 12) are also made

padded with a layer of felt and covered with muslin. Many paper-hangers prefer these, as the muslin can be removed when



Fig. 9.—Barrel-Shaped Sham Rollers in Rosewood.

dirty and replaced. Seam rollers vary from $1\frac{1}{4}$ to 2 inches in width.

Smoothing rollers are usually eight inches in width. They



Fig. 10.—Rubber-Covered Seam Roller.

are made in polished hard wood with nickel frames, but those most used are covered with a layer of thick felt, on the top of



Fig. 11.—An Ivory Seam Roller.

which is placed a layer of muslin. The roller shown in Fig. 13 is provided with removable ring fastenings. The muslin may



Fig. 12.—A Muslin-Covered Seam Roller.

be replaced by simply removing these rings. In some tools tacks are employed to keep the muslin in position, but the



Fig. 18.—An Eight-Inch Smoothing Roller.

superiority of the several patent fastenings for the purpose has practically thrown them out of use.

In putting on papers around doors, windows, etc., the frame which projects beyond the outer end of the roller prevents the

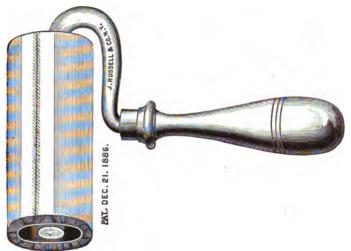


Fig. 14.—A Corner Roller.

roller getting well into the corners. In such cases the side-arm roller (Fig. 14) is used.



Fig. 15.—Centre-Bearing Roller.

The "Challenge" centre-bearing roller is a patented device for the same purpose. This is shown in Fig. 15.

PASTE BRUSHES.

The two forms of paste brush used almost universally in the United States are those shown in Figs. 16 and 17. These brushes



FIG. 16.—PASTE BRUSH.

Fig. 17. -Another Form of Paste Brush.

are made of gray bristles and are brass-bound. The stock may be longer than that shown in the cuts.

SIZE-KETTLE.

The qualities necessary in a good size-kettle are that the size

shall not be likely to burn by accident, and that the size shall be kept warm for some length of time. This is effected in the kettle shown in Fig. 18 by two chambers, the lower one being partly filled with water, while the size is placed in the other. The heat is thus transmitted directly through the water, and

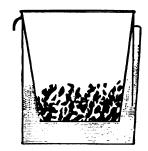


Fig. 18.—Section of a Size-Kettle.

the size cannot therefore burn. The two parts are made both separable and inseparable, as may be desired, and the latter is recommended for sending out to a job, as the men cannot use the lower part for something else, as they are so likely to do when the parts are separable.

PLUMB-BOB.

A very necessary appliance to the paper-hanger is a plumb-

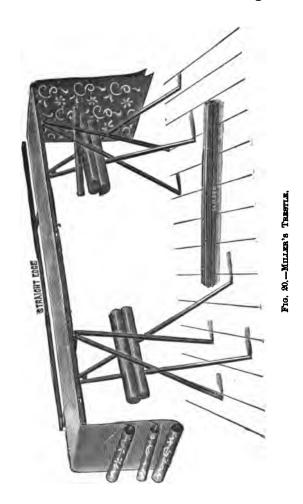


Fig. 19.—Paper: Hanger's Plumb Bob.

bob. With it he finds exactly vertical lines, and by frequent testing is enabled to keep the joints of the paper precisely upright. The bob is generally made of brass and is nickel plated. In order to place a cord in the bob, the cap-piece is unscrewed and the cord passed through the small hole in the centre of the cap. The cord then being knotted at the end and the cap screwed in position again, the instrument is ready for use. A cord with a close, uniform twist, smooth and even, and free from tendency to kink, should be used.

MILLER'S TRESTLE.

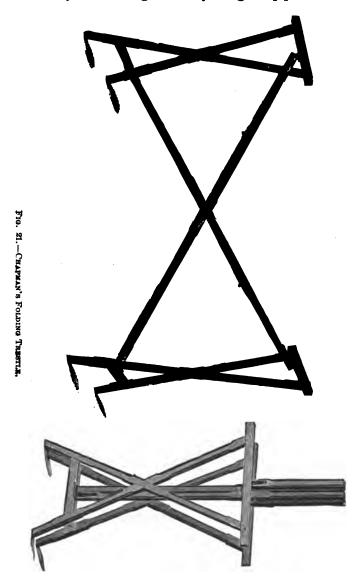
This trestle is strong but light, weighing only five pounds. It can be folded into a bundle 40 inches long and $2\frac{1}{2}$ inches



square. The illustration shows this trestle both open and closed.

CHAPMAN'S FOLDING TRESTLE.

The cut illustrates the construction of this excellent trestle, which is steady and strong and only weighs $6\frac{1}{2}$ pounds.



ALLEN'S PATENT FOLDING TABLE.

This table is designated especially for the use of paper-hangers, and is ingeniously constructed to fold for carrying, while



Fig. 22.—Allen's Folding Table.

it is, when set up, well braced and firm. The table weighs about twenty pounds, and is provided on the side with a straight edge.

MARKS' TRIMMING GAUGE.

This ingenious little tool is by the inventor of Marks' cutter, and works on the same principle. It is so constructed as to sit firmly on the top of the surbase or skirting immediately under the place where the paper is being hung. As it sits it prevents the wet, pasty paper from touching the surbase. It is provided



Fig. 28.—MARKS' TRIMMING GAUGE.

with a cutting plate or edge, over which the paper is brushed, and with hand-cutter similar in principle to the cutter before described. By this cutter the surplus paper is readily trimmed off. The gauge is then removed, and the paper will be found

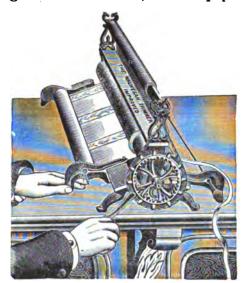


Fig. 28a.—The Waueegan Trimmer.

to fit exactly to the surbase, while there will be no paste on the wood-work or surroundings.

In Fig. 23A is illustrated another trimmer of the rotary class. The rollers are covered with cloth, which gives them a good hold on the paper.

CHAPTER II.

THE DIFFERENT VARIETIES OF WALL-HANGINGS.

It would require more space than we have at command to give a complete and comprehensive description of all the varieties of wall-hangings on the market. Among paper-hangers certain well-known terms as applied to the different qualities of paper are recognized, but there are in addition a number of special goods bearing arbitrary names as fixed by the makers.

The cheapest description of wall-papers made are called "blanks." These goods were formerly printed on plain paper, but they are not now made in the United States, although they are produced in England. Blanks are now always printed on a grounded or tinted surface. They are of three kinds, viz., "buff blanks," "brown blanks," and "white blanks." Buff blanks are the lowest grade of paper made, and are printed on buff paper in a variety of patterns. They are not used to any extent. Brown blanks are a slightly higher grade and are printed on brown paper. Both browns and buffs are usually only seven White blanks run full eight yards long and are the best class of blanks made. The paper is white and it is grounded in any color desired, and upon this the pattern is printed. A variety of white blanks are made by printing the pattern directly on white paper. These goods are used exclusively for ceilings.

Flats may be described as a superior class of white blanks, but they are not now used to any extent; in fact, most manufacturers have ceased to make them. Flats are printed on a heavier stock than blanks and are, generally speaking, of superior design.

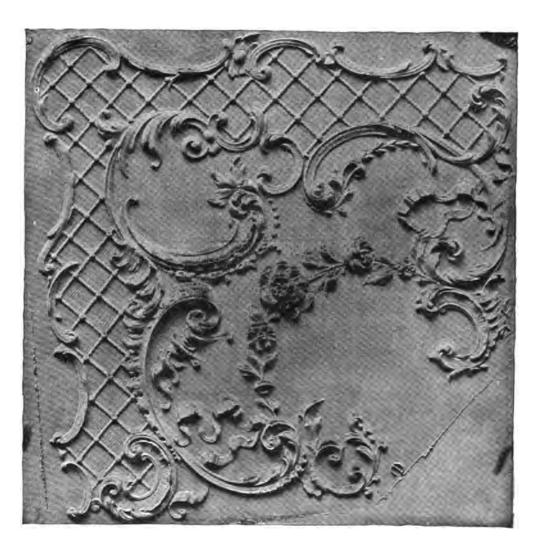


Fig. 24.—A DESIGN IN LINCRUSTA-WALTON.

"Bronzes" are the cheapest variety of papers in which metal is used. They are distinguished from "gilts" by the fact that bronze powder is employed in their manufacture instead of gold or gilt leaf. Metal bronzes are made in a large variety of colors varying from that of pure gold to copper, green, blue, etc. In the manufacture of bronze papers the bronze is applied to the pattern printed with a sticky substance to which it adheres. Sometimes the bronze is run on in a liquid form.

"Gilts" may be defined as the higher grade of metallized They are produced in an infinite variety of patterns and effects both in color of the design and of the metal used. bossed gilts" are the same goods that have been embossed by passing between rollers producing an irregular embossed surface that tends greatly to improve the appearance, as it brings out the pattern to advantage and throws up the gold. Sometimes a plain gilt is specially ordered embossed by a paper-hanger, who wishes an improved appearance. There is a very large variety of embossing, varying from irregular impressions, such as would be produced by grains of sand, to regular horizontal or vertical The quality of the metal used to a great extent determines the quality of gilt papers. In some the gilt is of a common grade, quickly becoming discolored when exposed, while in the highest grade of gilt papers pure gold-leaf is used, and this retains its color and brilliancy for years.

"Tints" are plain tinted papers without any pattern whatever. They are chiefly used for ceilings and for panels, and are made in a large variety of colorings.

"Micas" are papers the grounds of which have been treated with a composition of which mica forms part, the object being to produce an iridescent surface which shows up well in contrast with the pattern printed upon it. "Crystallines" are practically the same goods with a somewhat different treatment in the ground.

"Satins" is a term applied to glazed papers having a smoothly polished surface producing the effect of satin, whence the name. Finely ground French chalk is applied to the surface of the paper, and is then polished by very ingeniously con-



Fig. 25.-Lincrusta-Walton.

structed machinery in which heat takes part. Upon the surface so produced the pattern of the paper is printed.

"Flock" papers—also called "velvets"—are printed in a pattern formed of some adhesive substance upon which fine shearings of wool reduced to a powder are dusted. The wool adheres to the paper, forming a cloth or velvet-like texture that is much admired, especially for libraries and sitting-rooms.

"Felts" are comparatively new products, having only been



Fig. 26.—Venetian Wall-Hanging.

the market a few years. They are made of wool pulp and present a plain surface that can readily be cleaned off with water and a white flannel rag. They are usually thirty inches wide, although they are also made in twenty-inch widths.

Felts are also made printed with figured designs, although when first produced they were limited to perfectly plain papers. Ingrain papers are a cheaper grade of felts and are similar in all respects, excepting that they are of lighter weight. "Granites."—These handsome papers are of the variety of felts, but are different in the manufacture, insomuch as they are made solely from pure vegetable fibre, no wool whatever entering their composition. The advantage of this, as claimed by the manufacturer, is that there can be no possible shrinkage or staining of the material on the wall, as is likely to be the case where wool is used. These goods are made in a large variety of colorings with handsome friezes to match. When hung they have a very artistic appearance and a "clothy" effect that



Fig. 27.—VENETIAN WALL-HANGING.

is very desirable when pictures are to be hung. The surface is of such a nature that it may readily be cleaned from any defacements that may accidentally come upon it.

Tapestry papers are not now on the market to any great extent, those that are sold being principally imported. The patterns of tapestry papers are in imitation of real tapestry, and many of them are very beautiful in their effects. They are principally made in Paris, France. A very fine line of 'these

goods that are generally recognized as being fully equal to those imported are made in Buffalo, N. Y.

Leather hangings are made of real leather, embossed under great pressure into a variety of designs; they are pasted on the walls, sometimes as many as four or five layers of paste being required, and are frequently colored or bronzed when in posi-



Fig. 28.-A Wall-Hanging in Lignomur.

tion; the walls are generally lined first, and great care is necessary that the joints are true. So-called leather papers are also made of a composition formed of a vegetable fibre.

Lincrusta-Walton has been termed the "king of wall-hangings;" it is probably the highest class, in beauty and durability, of all relief decorations, and is made of a composition

of which linseed oil forms a prominent part. This forms a wonderfully plastic material, and lends itself readily to the production of the most intricate designs. In Figs. 24 and 25 are two illustrations of this admirable wall decoration.

Venetian leather papers are intended to take the place of Japanese leather papers; two illustrations are shown in Figs.



Fig. 29.—Hanging in Anaglypta.

26 and 27; these goods are manufactured in the United States and are very attractive.

Anaglypta is a well-known relief decoration manufactured in England. It is produced by moulding pulp or plastic paper into the required designs, producing a relief decoration that forms a formidable rival to Lincrusta-Walton, and is produced at a very much cheaper price. A number of illustrations of this material are shown herewith.

"Lignomur."—This is another well-known relief decoration. It is composed of pure wood fibre and is embossed in hollow relief.



Fig. 30.—Moorish.



Fig. 81.—Italian.



Fig. 82.—Louis XVI.



Fig. 88.—Louis XVI.



Fig. 34.—Roman.

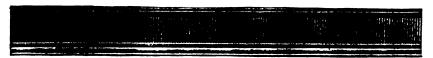


Fig. 35.—Modern.



Fig. 36.—Louis XVI.

When applied to a wall it forms a clean, durable, and artistic covering. Lignomur can be painted, stained, grained, or varnished; in fact, can be treated in the same way as a wood surface, and it possesses the additional advantage that it can be treated in distemper or even kalsomined, there being practically

IV 9



FIG. 87.—PANEL DADO, RENAISSANCE STYLE.

no limit to the phases of decoration to which it can be applied. Some of the patterns lend themselves readily to treatment in oil colors, in imitation of leather hangings, while other patterns may be very successfully treated to imitate the effects of carved oak, mahogany, old ivory, porcelain, etc.

Another very effective treatment of this material is obtained by staining it to match any sort of natural wood, and then varnishing, rubbing down, and oil finishing, precisely as if it were solid timber. In the natural wood treatment the material is extensively used for the interior finish of railway cars.

"Cameo reliefs" are manufactured by the makers of Lignomur, and from the same patterns. Cameos are of a lighter

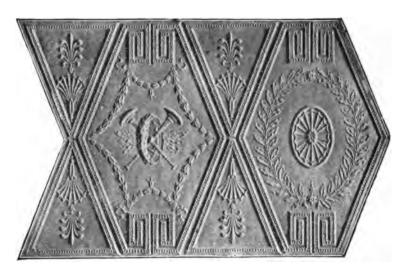


Fig. 88.—A Dado in Panels, Adams Style.

weight than Lignomur and generally lower relief material, but the surface, like that of Lignomur, is of chemical wood fibre, which in some cases is colored in various delicate tints. These goods are printed and embossed simultaneously by an ingenious and original patented process. The paper is tinted in the pulp and printed in oil, so that the colors are not only fast but withstand a considerable degree of moisture. The paper upon which these goods are embossed is of a very tough and elastic consistency, with a smooth, satiny surface, is delicately tinted in several favorite tones, and printed in harmoniously and artistic contrasting colors. The higher portions of the relief thus show the



Fig. 89.—Panel for Ceiling Decoration, Elizabethan Style.



Fig. 40.—Frieze or Ceiling in Anaglypta. 33

"high lights" of the composition, and the background the darker shades.

In Figs. 58 and 59 are two illustrations of the admirably artistic effects that may be produced in interior decoration by judiciously selected wall-papers. They show the wall-hangings manufactured by M. H. Birge & Son, of Buffalo, N. Y. This firm were the originators of the plan or system of sending out complete decorations for a room, including side walls, frieze, and ceiling,



Fig. 41.—An Anaglypta Frieze.



Fig. 42.—An Italian Border in Anaglypta.



Fig. 48.—A Queen Anne Border.

CHAPTER III.

HANGING PAPER ON SIDE WALLS.

THE methods of cutting, pasting, and hanging ordinary wall-paper differ very considerably. Some first-class mechanics always cut the paper after it has been pasted, while other workmen, equally skilful, always do the trimming before applying the paste. In other important particulars methods differ. It will be understood that in the description of the operation that follows, no particular method is indorsed as the best, although the merits claimed for each are referred to.

It will be convenient to first deal with a room, the walls of which are in good condition and have not been papered before. Then the method of dealing with old walls will be considered.

MEASURING QUANTITY OF PAPER REQUIRED.

The first thing to be done when it is intended to paper a room is to ascertain the quantity of paper required. This is simply done by measuring with a roll of paper around the room, which will give the number of lengths required. The length of each strip is then measured, allowing about one inch below the skirting or baseboard to the top of the room, or to the border or frieze, if one is to be used. Expert wall-paper men can estimate almost exactly the number of rolls required for a room by simply looking at it, but it is, of course, best to measure. When the dimensions of a room are known it is a simple matter to calculate the number of pieces of paper required. A roll of paper, after being trimmed, measures exactly eighteen inches in width and eight yards, or twenty-four feet, in length; hence it contains exactly thirty-six superficial feet. Measure the length

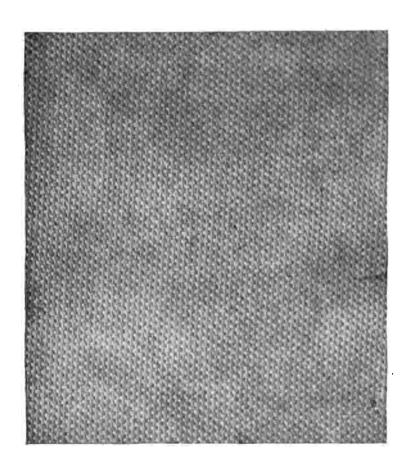


FIG. 44.—A CANVAS TEXTURE HANGING IN ANAGLYPTA.

and height of each wall in feet and multiply. Add together the number of superficial feet on each wall and this will give the number of superficial feet on the surface of all the walls, and this number divided by 36 will give the number of rolls. As, however, every patterned paper cuts more or less to waste, divide by 32, which will, in most cases, accurately give the number of



Fig. 45.—Lignomur Frieze, Japanese Style.

pieces required. An allowance of half a roll should be made for every door and window, of ordinary size, in the room.

Below is a table for finding the number of pieces required which will be found useful. It is issued by the Lartz Wall-Paper Co., of Chicago.

TABLE FOR ASCERTAINING THE NUMBER OF PIECES OF PAPER REQUIRED FOR THE SIDES OF THE ROOM.

Calculated for paper twenty inches wide (eighteen inches when trimmed) and eight yards long. Over doors and over and under windows not calculated for in this table.

Explanation.—Look for height of ceiling at top of column; number of feet of wall around the room in the left-hand column; in the table will be found the number of pieces required.

Example.—Number of feet of wall around the room, 36; height of the wall to ceiling, 11 feet; in the table will be found 12 pieces.

| Number of feet around the room. | HEIGHT OF WALL TO CHILING. | | | | | | |
|---------------------------------|----------------------------|---------|----------|----------|----------|-----------|----------|
| | 8 feet. | 9 feet. | 10 feet. | 11 feet. | 12 feet. | 18 feet. | 14 feet. |
| 28 | 7 | 8 | 9 | 10 | 11 | 11 | 12 |
| 82 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| 36 | 9 | 10 | 11 | 12 | 18 | 14 | 16 |
| 40 | 10 | 11 | 12 | 14 | 15 | 16 | 17 |
| 44 | 11 | 12 | 14 | 15 | 16 | 18 | 19 |
| 48 | 12 | 13 | 15 | 16 | 18 | 19 | 21 |
| 52 | 13 | 15 | 16 | 18 | 19 | 21 | 22 |
| 56 | 14 | 16 | 17 | 19 | 21 | 22 | 24 |
| 60 | 15 | 17 | 19 | 20 | 22 | 24 | 26 |
| 64 | 16 | 18 | 20 | 22 | 24 | 26 | 28 |
| 68 | 17 | 19 | 21 | 28 | 25 | 27 | 29 |
| 72 | 18 | 20 | 22 | 24 | 27 | 29 | 81 |
| 80 | 20 | 22 | 25 | 27 | 30 | 32 | 34 |
| 84 | 21 | 23 | 26 | 28 | 81 | 33 | 36 |
| 88 | 22 | 24 | 27 | 80 | 32 | 35 | 38 |
| 92 | 23 | 26 | 28 | 31 | 84 | 37 | 39 |
| 96 | 24 | 27 | 80 | 32 | 85 | 88 | 41 |
| 100 | 25 | 28 | 81 | 84 | 87 | 40 | 43 |
| 104 | 26 | 29 | 82 | 85 | 38 | 41 | 44 |
| 108 | 27 | 80 | 33 | 36 | 40 | 43 | · 46 |
| 112 | 28 | 31 | 84 | 38 | 42 | 44 | 48 |
| 116 | 29 | 82 | 86 | 89 | 43 | 46 | 50 |
| 120 | 80 | 33 | 87 | 40 | 45 | 48 | 51 |

TRIMMING WALL-PAPER.

Having ascertained the quantity of paper required, the next operation is to trim the paper, and here we deal with a subject upon which there is a wide difference of opinion among practical men. In Chapter I. is given a description of the many different tools used for this purpose. The simplest and, without doubt, in some respects the best tool, is the shears. The English paper-hanger not infrequently trims his paper while dry by means of

the shears, rolling with the left hand while cutting with the right. This method in this country is considered altogether too slow for ordinary papers, and where the paper is cut when dry a machine of the rotary class, such as Allen's cutter, is used, because it does the work very much faster and requires but little



Fig. 46.—Hanging in Lignomur, Rococo Style.

skill. In the West trimmers of this class are largely used, and most wall-paper stores are provided with them, so that paper bought by the housewife for putting on herself can be supplied already trimmed. It must not be supposed, however, that the use of those appliances intended for cutting paper before it is pasted is confined to the amateur. In some cities the practice

is general of cutting paper before pasting, and shears and the class of machines above referred to are used for the purpose.

Much might be written as to advantages of cutting before and after pasting respectively, but the latter method has the greater number of adherents. When the wet method is used the shears are often employed—more often, perhaps, than any other. Many



Fig. 47.—Cameo-Relief Frieze, Empire Style.

prefer the wheel cutters, but some say that there is no reliability of running them straight, and that the edge dulls in a short time. The latter objection is overcome to a great extent by having the edge of the wheel thin. A sharp cutting knife used against a straight-edge is used to a great extent, and in the hands of a competent mechanic certainly does effective work.

Of course it is very necessary that the straight-edge be true.

It is usual to cut on a pine board, and this sinking into the wood quickly dulls the knife or cutting wheel. Another way is to cut on a strip of zinc, and this method possesses the advantage of making a very clean cut.

Marks' cutter, as before explained, works on the principle of a pair of shears. After the paper is pasted and folded the line of the print of the paper is drawn in line with the steel cutting strip affixed to the board. The left hand is on the paper to keep it in place, while with the cutter in the right hand the margin is quickly trimmed.

Summing up the advantages, pro and con, of cutting before and after pasting, it can be laid down as a safe rule that the beginner will be likely to be most successful if he pastes after cutting, always taking care, however, to raise the edge of the paper when pasting, and to give a backward motion from the margin so that no paste goes on the front.

PAPER-HANGERS' PASTE.

The preparation of paste for paper-hangers is not difficult, although, in consequence of carelessness, a good deal of trouble is frequently involved.

Good paste can be made only from good flour—wheat flour is the best for the purpose. Take about four pounds of good white wheat flour and stir it into a stiff batter; then beat it free from lumps and thin down more or less, as may be required. with cold water. If the paste is not to be used for gilt papers (sometimes called "metal" or "gold" papers) add two ounces of powdered alum (the alum must not be used with gilts, as itturns the gilt dark); also add, if wished, a little borax, copperas, or carbolic acid to prevent insects from eating through the paper. Having stirred the batter well, pour in water that is boiling (nearly boiling will not do). Give a few turns with the paddle, and then pour in the boiling water fast and stir rapidly until the paste begins to swell and thicken and to lose the whiteness of the flour. It is then cooked. Then, if necessary, thin with more water to make it spread easily. This paste may

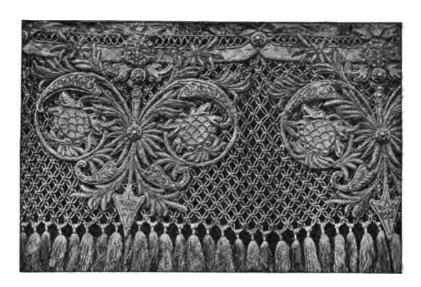


Fig. 48.—Pompadour Frieze in Lignomur.

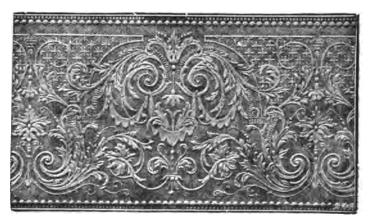


Fig. 49.—A French Renaissance Frieze in Lignomur.

be used warm, but it will go farther if left standing until cold, by which time it will have become whiter.

The above-named paste answers for general purposes, but there are a number of other recipes for making paste:

Mix rye flour with water to the consistency of cream, taking care to crush out every lump; strain the mixture through muslin or a fine sieve, if necessary. Put it in a suitable vessel, set it on the fire to boil, and stir constantly until it thickens and turns yellowish; then take it from the fire and add cold water until the mass is again about the consistency of cream; allow it to become perfectly cold before using.

Another paste for the same purpose is made by mixing one hundred parts of flour paste with three parts of alum water and five parts of solution of dextrine. The object of adding the solution of dextrine is to give more adhesive power to the paste; that of the alum water to prevent the paste from spoiling and the wall-paper from becoming mouldy, in case the wall is not entirely dry.

Another recipe is the following: Take two pounds of the best wheat flour, put on to boil with a small portion of powdered alum; mix up into a stiff batter with warm water; have ready a large saucepan of boiling water and pour it over the paste, stirring well. If properly done it will thicken as the boiling water is poured upon it. If it does not thicken set it over the fire a few minutes, but be sure that you stir it or it will burn. When well thickened throw a little cold water over it to prevent it skinning while cooling; should a skin form be careful to remove every particle of it before using the paste; thin with cold water if necessary. Use the paste rather thin and cold.

To make a paste which is to be kept for a long time add carbolic acid.

Machine-made paste, bought ready-made, is now largely used.

SIZING WALLS.

New walls are often only brushed down with a broom and pasted paper is then applied. It is well, in order to get a good job, to size the walls with half a pound of good glue dissolved in a bucket of water.



Fig. 50.—Hanging in Lignomur, Empire Style.

HANGING THE PAPER.

Having cut the strips to match, turn them over and place them on the pasting table so that the edge of the pile will come within an inch or two of the front edge of the table. Shove the top



Fig. 51. -A LIGNOMUR FRIEZE, ROCOCO STYLE.

pieces further back so as to bevel the edge of the pile. Then draw the top piece to the front, even with the edge of the board, and you will have that piece in a position to paste. Apply the paste evenly to all parts of the paper, brushing down the middle of the piece first and taking care to sweep diagonally from the edges and not parallel with them, as that would be likely to cause a spew of paste. If the paper is already trimmed raise the edge with the left hand while pasting with the right. When the strip is pasted fold both ends toward the centre, making

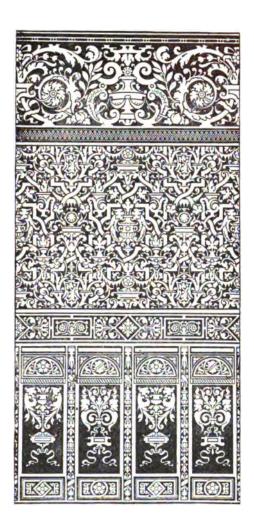


Fig. 52.—An English Wall Decoration.

them meet, and take care that the edges of the paper are even. If the strip is too long for your table paste half or more and fold the end toward the centre, then carefully draw your strip over and paste the other end, and fold so as to meet the end already folded. If the paper has not already been trimmed it should now be done, with the shears if it is to be lapped, or both edges with the knife or wheel and straight-edge if it is to be butted.

To put on the paper commence at a projecting corner or at a door or window where a mis-match will show the least. Unfold the upper half of the strip, place it where you want it, brush or roll down until you come to the other fold. Take that down and work down to baseboard. Then take hold of the lower end, raise it up a little, draw the point of your shears in the angle of the wall and base to make a mark to cut by; then carefully cut off the waste by the mark and brush down the end.

You can use a good soft brush best on most common papers, especially if the wall is rough or uneven. Pound down the edges with the ends of the bristles. In hanging the better class of papers a roller is always preferable. Never draw your brush or roller to the left across the paper if you are working to the right, because that will be apt to force the paste from under the edge on to the piece last put on. Use the roller on ingrains and flitters when the wall is smooth enough to admit of it, otherwise use a clean, dry brush, rub lightly and carefully, and pound down the edge with the ends of bristles.

When you put the last piece on the wall, if there is a prominent mis-match you can remedy it somewhat by notching or scalloping the edge which laps over, cutting out the prominent mis-matched figure. Another way to correct a prominent mismatch is to paste on a flower or figure, cut from the paper, to make the disfigurement less conspicuous.

In turning corners it is best to cut the paper instead of trying to turn a wide strip, because most of the angles are not straight. Cut the paper so as to turn not more than half an inch and beat well into the angles with the corner of brush. If your paper is inclined to blister keep a piece or two pasted ahead, if the



FIG. 58.-A VESTIBULE DECORATION.

colors will stand it, so as to let the paper soak, when it will not blister.

In hanging the finer papers, as before stated, the smoothing roller should be used with the corner roller, which presses the paper square into the corners without the liability to smear the colors that comes from the use of cloths and brushes.

When hanging lapped-jointed paper it is important to remem-



Fig. 54.-An English Ceiling Design

ber that one should work away from the light so as to prevent the seams from showing. If the raised joint is turned toward the window a distinct shadow is thrown, which can hardly be seen when working from the window.

When you come to an opening in hanging paper let the paper overlap, and, using the cutting knife in the same way as you would a saw, cut off the superfluous quantity.

PAPERING OLD WALLS.

We now come to a consideration of the treatment of old walls, before applying the paper. If the wall has been papered before it will be necessary to remove the old paper and make



FIG. 55.-A SIDE WALL HANGING.

good any defective portions in the plaster. In the commoner class of work it is a very general custom to repaper over old paper, covering up all the accumulated dirt and giving an apparent appearance of cleanliness. Such a practice cannot be too vigorously condemned, and the paper-hanger should make it a matter

of conscience to bring to the attention of house-owners the evils likely to accrue from it.

From time to time there appear in the trade papers and in the daily journals articles and protests against the use of wall paper, pointing out the advantages from a sanitary point of view that painted walls possess. Such protests are justifiable



Fig. 56.—A CEILING PAPER.

when they refer to walls papered over old paper, but they are far from just when referring to walls properly prepared. The comparative cheapness of wall-papers and the beautiful effects that may be produced by their use will always cause them to be popular. But it is not economy to paper over old paper, but a very slipshod, dangerous, and altogether bad practice that is dear at any price.

REMOVING OLD PAPER.

The simplest way to remove old paper is to give it a good soaking of hot water. Some papers, such as cartridge papers,

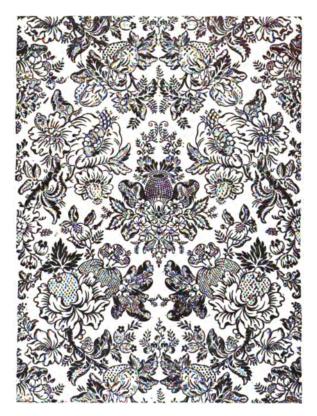


Fig. 57.—An English Wall-Paper.

however, cannot be removed in this way, as the water will not penetrate. In such cases give the paper a free coat of hot paste mixed to the consistency of cream. The water in the paste will penetrate the paper, and it may then be peeled off without difficulty. Use a square-headed putty-knife, and use it vigorously.

ECONOMY OF USING LABORERS IN CONJUNCTION WITH SKILLED WORKMEN.

The work of paper-hanging, properly performed, requires the exercise of no inconsiderable mechanical skill. Such work of course always costs more than the less skilful work. The successful master paper-hanger will for this reason always employ cheaper labor in stripping off old paper and doing the necessary preliminary work. It will of course be understood that we do not in this statement desire to reflect on the uniformity of prices paid to workmen, and more or less enforced by their labor unions. Such things form no part of a work such as this. Our meaning will perhaps be made plain by the statement that in England the paper-hanger would feel highly indignant if called upon to do such work as removing old paper—he feels that his skill puts him entirely above such work.

PAPERING OVER WHITEWASHED WALLS.

In papering over whitewashed walls it is usually necessary to scrape off the whitewash. Give the walls a drenching coat of water, allow it to soak, and then remove the whitewash with a wall scraper. Great care must be taken to thoroughly clean out the angles of the room, and especially the corners.

When the whitewash is only a thin coating, a wash of strong solution of vinegar will be necessary.

Whitewashed or kalsomined walls are best sized before the paper is applied.

ROUGH AND BROKEN WALLS.

The paper-hanger usually makes good with a little plaster of Paris small breaks in the surface of a wall, but to repair rough and broken walls is properly the work of the plasterer. Notwithstanding this, the paper-hanger who is desirous of getting a good job should always be ready to do work of this kind, because it will save him much time and annoyance in waiting for a plasterer to do the work.

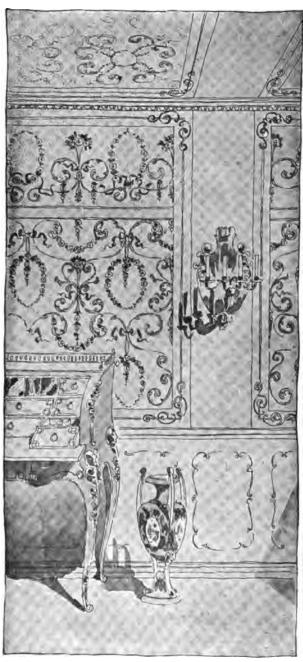


Fig. 58.—Decoration in Wall-Paper by M. H. Birge & Son. 55

When the wall has been patched, and the patch is higher than the surrounding surface, it may be reduced to a level—if, indeed, it is not too large—by rubbing down with No. 3 sandpaper or a steel scraper. The loose sand should be brushed out and the surface wetted and then levelled up with fine plaster. When it is required to fill a hole to make a new patch, take out some of the loose mortar, dust out the loose sand, and dampen the laths and edges of the broken wall all around, and then cement the edges of the laths with plaster of Paris. Let it stand until dry, and then fill the hole nearly full of plaster, and let that set, using a trowel to reduce the surface to the level.

It costs but little to put a barrel of "putty coat" in the shop in the spring, and the same may be said of a barrel of plaster of Paris. When not in too much hurry mix the two in equal proportions after wetting up the plaster of Paris with thin glue size (one ounce of glue to a quart of water). This makes a better working plaster than the gypsum alone.

Sometimes a hole needs filling that is situated in a position where it is almost sure to be broken from the weight placed against it, with a chair-back, for instance. In such a case a piece of board cut to fit the space will be about the best thing to use. The hole will, of course, be cut square, and the board made to fit it. A starch box or some such box that is clean and is readily obtained answers the purpose. If the hole is in a position where it can be done nail the board to the studs of the partition, but if otherwise use very thin screws and gently screw through the laths. Upon the boards paste one or more layers of paper until the necessary level is reached, and then the surface is ready to paper upon.

In concluding consideration of the subject of preparing walls for papering, reference should be made to "rough-cast" or "sand finished" that the paper-hanger is called upon, only too often, to paper over. "Rough-cast" means that there is no putty or finishing coat over the rough sand mortar that should properly form only the under portion of plastered walls intended to receive paper.



Fig. 59.—Decoration in Wall Paper by M. H. Birge & Son. $\bf 57$

When there is no time to call in the plasterer to add the requisite hard-finish coat, or when the owner refuses to bear the expense of its being done, then the paper-hanger must literally make the "best of a bad job," and do what he can toward rendering the work satisfactory.

To prepare rough walls of the kind described, for papering, go lightly over the surface with No. 2 sandpaper. the wall down with a broom to remove loose sand grains. Then hang on the whole surface lining paper, taking care to use the smoothing brush vigorously to beat the paper as close as possible to the wall. The closer the paper is the better will be the When the lining paper has become dry, it will be found by passing the hand over the surface that here and there are grains of sand sticking up above the rest. Cut these down with sand-Use the left hand freely and try to remove all of such prominent grains. If the result is not satisfactory give the wall a second coating of lining paper. Sometimes sand-finished walls are levelled up with kalsomine, but this is only successfully done when the room is dry and only a light paper is to be used. kalsomine should be made of good white glue and whiting, one pound of glue to fifteen of whiting. This is applied in the usual way, but, before applying it, the walls should have a coat of glue size, and, when dry, the loose grains of sand be removed with No. 2 sandpaper. After the kalsomine has dried, a second coat of size should be given to stop suction and keep out the air. As a further precaution it is well to run a strip (say 1 inch wide) of japan and oil size, around all the edges and in all the angles of the room. When the surface is thoroughly dry the paper may be safely applied, but care should be taken to use as little paste as possible.

HANGING PAPER ON DAMP WALLS.

Nothing causes more annoyance to the paper-hanger than damp walls, because nothing is more difficult to deal with. The wall may be damp nearly all over or only in small patches. There are three principal places where dampness in walls is

found. First, at the bottom of the wall. This is always in rooms situated on the ground floor, and arises from the earth being drawn up by capillary attraction through the bricks.

To cure it do not attempt to cover it up with something through which the damp cannot pass; that will only drive it higher up. The trouble is directly due to the prevailing practice, against which it is almost impossible to protest too strongly, of building without damp courses, and the proper and most effective cure is to insert a damp course. A damp course may be made of sheet lead, three or four courses of slates, a layer of Portland cement, or a layer of asphalt—in fact, any material that can be conveniently applied to a wall and is absolutely impervious to moisture.

Of course no paper-hanger can insert a damp course; to do it will require the services of an efficient bricklayer. The subject is only mentioned here because it provides a thoroughly effective remedy.

Dampness is not infrequently found at the top of a room of an upper story, and this usually arises from a defective roof. The remedy is obvious; remove the cause.

When dampness occurs in spots the cause may be attributed to a soft brick here and there, or defective walls in some respects. In such cases cover around the damp spot for a distance of, say, a foot with tinfoil, and paper upon it. A mode of hanging paper on damp walls forms the subject of a recent German patent. Lining paper is covered with a coating of shellac, and the shellacked side is pasted to the damp wall.

PAPERING ON BOARDS.

The shrinkage and expansion of boards under variations in the humidity of the atmosphere, render it necessary to carefully canvas them to receive the paper, so as to prevent cracking. When the expense is not an objection the best plan is to use cloth sized with a coating of a mixture of size and whiting. The cloth should be well stretched. The object of the whiting is to form a filler so that the paste will not pass through the cloth and cause the cloth to stick to the boards. When this is too expensive

proceed as follows: First tack to the boards a lining paper—anything will do, old wrapping-paper, for instance—then tack on canvas or burlap, driving the tacks in as far as practicable through the middle of the boards. The object of this is to reduce the shrinkage as far as possible to a minimum, as boards shrink from the sides to the centre. The lining paper is employed to prevent any paste that may pass through the canvas from adhering to the wood.

PAPERING OVER OIL PAINT.

It is of course not very frequently that the paper-hanger is called upon to paper over the whole of a painted wall, but it sometimes happens that it is desired to put up a paper frieze on a painted ground. There is much trouble in getting the paper to adhere permanently, and various plans have been attempted by adding different materials to the paste, but mostly without success. The following method will be found effectual: Dissolve two pounds of pearl-ash in a bucket of water and give a full coat over the whole of the surface to be papered. When quite dry proceed with the papering, using a paste in which has been dissolved about one twenty-fifth part of powdered alum.

RE-PAPERING OVER VARNISHED PAPER.

Add to each bucketful of paste one ounce of Venice turpentine mixed in half a pint of hot water, and put in while the paste is hot. Another way is to give the varnished surface a coat of brown sugar or molasses mixed in the proportion of two pounds of sugar to one-third of a pail of water. This may also be used for a painted wall.

VARNISHING WALL-PAPER.

Varnish applied to wall-paper will soak in, and to prevent this the surface must be well sized. Two coats of size are always necessary, as there may be some skips in the first coat. For oak and dark colors use pale glue—one pound dissolved in a

gallon of water. For varnishing marble, tile, and other light papers use gelatine size and white paper-varnish.

To prevent frothing when sizing on paper add a little turpentine to the size. The best size for wall-paper is silicate of soda or "water-glass." V. B. Grinnell discovered that it possesses many advantages over glue size.

TO CLEAN WALL-PAPER.

The paper-hanger is sometimes called upon to clean wallpaper that is more or less dirty by smoke, but is thought to be in sufficiently good condition to render it unnecessary to re-paper.

To remove grease spots is not very difficult if care and patience are exercised. Take a piece of rather thin blotting-paper, put it against the spot (brown paper will do) and hold a hot flat-iron against it. The iron should be as hot as possible without scorching. The heat melts the grease and draws it out in the blotting-paper. Repeat the operation until the spot has disappeared. In a particularly obstinate case, after having used the hot iron and a spot still remains, obtain from any drug store a small quantity of washed sulphuric ether and dab it on the spot with a fine, clean sponge. As the ether is very inflammable this work must never be done at night-time.

Wall-paper that has become darkened by smoke can be cleaned to some extent by putting a piece of canton or cotton flannel (nap side out) over a soft broom and wiping the wall with it. By "wiping" is meant drawing the broom down the wall in regular strokes. A small portion only should be done This method is only suitable for cases where the at a time. paper is but very little soiled. When it is more soiled canton flannel made into a roll around a stick, say ten inches long, should be used. Rub the paper with the nap side of the roll, and when the place is dirty turn it back and make another roll. Proceed in this way until all the piece of flannel is soiled, and then take another piece; do not attempt to be economical by using dirty flannel. Rub smoothly and not too hard, in steady strokes from top to bottom.

Perhaps the best method of cleaning papers is by the old "stale bread" process. Some do this by crumbling the bread and rubbing the crumbs on the paper, holding a paper in one hand to catch the crumbs as they fall; but a better plan is to rub with a loaf of bread. Choose a stale loaf that is not hard, cut off the end square and remove the crust, say half an inch, on each side. Then rub the paper with it, and as soon as it is soiled cut off a very thin slice and go on rubbing. If a very thin knife is used and care is taken to remove only a very thin slice each time, the loaf will last a long time.

Another method of cleaning wall-paper is to use rubber pads formed of soft rubber, made like a sponge, having a backing of solid rubber. These pads are made for cleaning kid gloves and can be obtained at most stores where rubber goods are sold.

Still another way is to use bran. This method is as follows: Take a large, flat sponge that is free from hard and gritty pieces. Place a handful of bran upon the flat side, turn it quickly against the wall; rub gently and the bran will clean the paper very well. Place cloths on the floor to catch the falling bran, and do not use the same bran twice. The bran may be bought at any feed-store, but must be quite dry when used.

The cleaning of all common papers is a somewhat uncertain job; sometimes there is complete success and at others as complete a failure. It is well to experiment by trying some of the discolored paper in an out-of-the-way place—behind a door, for instance. A dry day should always be selected for cleaning wall-papers, as no satisfactory results can be obtained where there is any dampness. It may even be desirable to heat the room for a day or two, so as to insure the walls being perfectly dry.

Velvet, cheviot, and other papers having a raised nap should be carefully dusted with a long, soft-bristled brush or a fine feather duster.

In some cities are to be found men who make a business of cleaning wall-papers, notwithstanding the low price at which wall-paper is sold.

There is on the market a preparation for cleaning wall-paper that consists of bread crumbs and plaster of Paris mixed to the consistency of dough and left to dry.

This preparation is made into cakes about the shape of a loaf, and is used by rubbing on the wall and cutting a thin slice off when it becomes dirty, in the same way as the loaf is used as before described. These cakes make very effective cleaners. It should be mentioned that the preparation of stale bread and plaster of Paris is claimed as an exclusive invention, although the writer of this is unable to state whether such claims are well grounded or not.

CLEANING THE HANDS.

Some old "Knights of the Shears" may feel inclined to smile at the above sub-head when they look back at the times their hands have been hard and horny, but it is a fact that the hands of paper-hangers, coming almost constantly in contact with water and wet paste, have an unpleasant and rough feeling. To correct this clean the hands before going to bed, thoroughly rinse, and apply a few of the following mixture: Pulverized borax, three drachms, dissolved in two teaspoonfuls hot water; add to this glycerine, one ounce; bay-rum, one ounce, and a few drops of perfume. This mixture will be put up for a moderate sum by any druggist.

CHAPTER IV.

DADOES, FRIEZES, AND BORDERS.

DADOES.

WHILE this little treatise is written mainly with the object of setting down in clear language the best methods of paper-hanging in common use and the latest improvement in all branches of the business, instead of recommending or endeavoring to force on the reader methods that appear to the writer to be desirable to follow, an exception to this rule may properly be made in the case of dadoes.

Dadoes might be used with advantage to a much greater extent than they are at present for several reasons, that may be briefly stated in two words: Economy and Effect.

The dado is the natural and proper outcome of the old system of wainscoting, although it is claimed by some to be the result of the old plan of providing chair rails. The advantages of a dark background for furniture—that is, dark compared to the rest of the wall, which may be very light—will be obvious on very little consideration. The part of a wall that is most exposed to wear is, say, within three feet from the floor—above that the wear is not great. When, therefore, the decoration of a room includes a dado, the knocking of furniture, the soiling by leaning against the wall is not so great as it otherwise would be, for it does not show so much. Again, when the paper of a room has become somewhat soiled, it is easy enough to clean the upper part and to put on a dado to cover the soiled portion at the base, and at the same time to produce a better effect, perhaps, than when the wall was first papered.

But, apart from the economy of using dadoes, it is the very greatly increased decorative effects that may be produced by

their use that recommend them so forcibly. It is often necessary to paper a room having a poor light with a very lightpatterned paper, with the almost inevitable result of producing a more or less cheerless appearance, occasioned by the strong contrast between the walls and the furniture. A dado very materially removes this objection; moreover, a dado may be said to some extent to furnish a room. The meaning of this can be best appreciated by comparing a staircase papered without a dado with one in which a dado is used. As the staircase is practically devoid of furniture it is apt to have a somewhat cheerless effect, and a dado very considerably aids in removing this. other point in favor of dadoes is the pleasing contrast between the filling and the colors of the dado; while the borders of the dado have the effect of apparently increasing the size of the room.

There is, of course, the abuse of dadoes as there is their proper and legitimate use. In England they may be said to have been "run to the ground." Printed on poor stock, in poor designs, and used almost entirely without discrimination in the meanest rooms, often put on simply as a cover for disgusting dirt, it is not to be wondered at that they have excited considerable adverse criticism. Speaking broadly it may be said that dadoes are not used as frequently as they might be in the United States, and that they are used altogether too freely in many parts of the British Isles.

Coming now to a consideration of the kind of dadoes to be used, and the best heights and colors to be employed, we will commence with a staircase and hall. The dado should be not more than three feet high; indeed, this height should rarely be exceeded, whatever the height of the ceiling. A border both top and bottom should be used as a rule, but the bottom border may be omitted with advantage when the ceiling is low. The dado is carried around level with the floor and stops at all openings. Under no circumstances should either the top or bottom borders be carried up or down vertically against doors and windows; such methods clearly indicate the want of knowledge and lack of practical experience of the paper-hanger who would perpe-

trate such atrocities. The borders must invariably butt against the mouldings of the openings whatever they be.

To run a dado up a staircase and to give a good effect forms one of the most difficult problems with which the paper-hanger has to deal. The writer has met paper-hangers who have been much troubled to know whether the height of the dado should be measured vertically from the stairs, or at right angles to the line of string. The answer is, Neither; the first will not be high enough and the last will be too high. It is impossible to lay down rules to regulate all cases, but a distance about half-way between the two answers best in most instances. The height, however, will be a matter for individual judgment. Always mark the work out in pencil on the wall before proceeding with it; this will enable you to correct mistakes readily, and to get the height that will look best.

The great trouble in hanging dadoes up a staircase is to cut the pattern to the best advantages. Special patterns, many of them very ingenious, are made for this class of work, and all dadoes are more or less "set" in their patterns, but if care is not taken the pattern will be cut to pieces and all the good effect be lost. As an illustration of these dadoes that are specially prepared for staircase work we show in Fig. 60 the outline of a pattern in Lincrusta-Walton that answers excellently As will be seen, the pattern consists of a number of These panels are cut apart when papering panels, so to speak. up the stairs, and are arranged at equal distances from the bor-The effect is decidedly good. der line. The same thing is done in dadoes of paper which are printed for the purpose.

The paper-hanger should carefully study the illustrations of these that appear on other pages of this book. Many valuable points can be obtained from them.

The question of the borders of dadoes on a staircase now presents itself for consideration. The rule is a simple one, viz. Follow the skirting or baseboard. When this is "ramped," that is, curved at the angles, the borders, top and bottom, should also be ramped. When they are mitred the borders should be likewise mitred. We have seen jobs in which fine

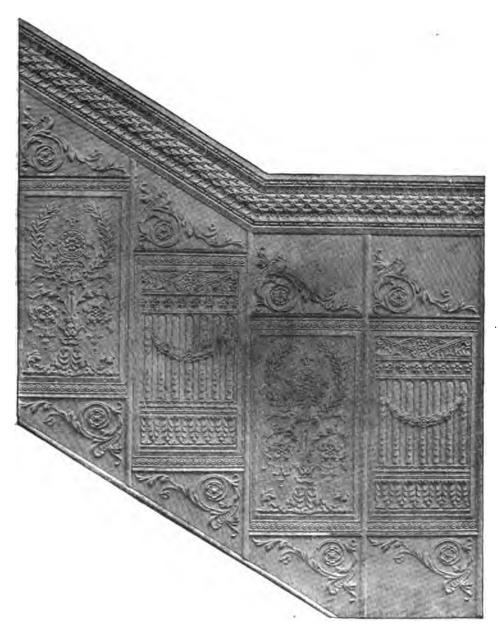


Fig. 60.—A STAIRCASE DADO IN LINCRUSTA-WALTON.

hangings were ruined by this rule being departed from. Mitred borders with ramped skirting can never fail to spoil the appearance of a wall. Of course to ramp a border takes time and requires judgment and care, but it is well worth the trouble. Choose the most prominent feature in the pattern of the border and use it as a centre for each piece—cut the least prominent part. If this rule be followed the trouble will be reduced to a minimum. It may be said that it is sometimes impracticable to follow this rule because there cannot be said to be any very prominent feature in the border. In such cases the answer is simple. If the pattern is of an indistinct kind the cutting at the ramps will not stand out prominently, but when the design is at all prominent, say, for instance, a strongly marked flowing pattern, then the border is not suitable for a staircase dado.

As one of the objects of a dado is to resist the wear and tear upon the lower part of a wall, it is often thought well to varnish the dado and leave the upper portion plain. The paper is, of course, sized before the varnish is applied; two coats should always be used, as there may be some "holidays" or skips in the first coat, and if these are not covered the varnish will penetrate and cause ugly dark marks.

One thing is very important to remember. Always size about a quarter of an inch beyond the dado and on the filling. Unless this be done the varnish will be likely to run on to the filling.

BORDERS AND FRIEZES.

But little can be said as to hanging borders. The chalk line is used to form guide-lines, and when carefully followed the result is sure to be satisfactory. Use a roller to press borders to the wall and be very careful that all parts firmly adhere. A border should rarely be carried in any other than a horizontal position—in fact, excepting in a staircase, they should always be parallel with the floor. Some paper-hangers carry borders down should there be a break, but the better plan is simply to butt the border against the projection, and if it permits of it carry it along underneath also.

Borders are made in widths varying from one to eight "bands," or widths to the piece of paper 18 inches wide. Friezes are made up to 30 inches in width.

Binders are printed in different widths from \(\frac{1}{8} \)-inch up, and may be looked upon as very narrow borders.

CHAPTER V.

CEILING DECORATIONS IN WALL-PAPER.

THERE is a wide diversity of opinion among practical n as to the proper treatment of a ceiling.

As an instance of how considerably tastes and opinions difficit may be mentioned that in England it is almost a rule leave ceilings perfectly plain, usually in "whitewash" or kamine. Sometimes, but rarely, they are papered with a plifigured paper, but ceiling decorations as manufactured in United States are comparatively unknown.

Mention of ceiling decorations has already been made in second chapter, so that it will be unnecessary now to do m than explain the method of hanging.

For convenience I will first describe the method of paperin; ceiling with a plain-patterned paper, that is, one without the bocalled decorations. First snap a chalk-line across the end where you commence, seventeen inches from the wall, as a guide for the first piece to start you right. If the paper is more than 18 inches wide allow for the difference. Cut as many strips as you need, then paste and trim, or trim and paste, as already described in the method to be followed in hanging papers on side Cut the paper to match and be sure that it is long enough to lap down on the wall two or three inches at each end. This should be done because it often happens that a room is not quite square or is wider on one side than it is on another. your two step-ladders for trestles to hold your staging, unless you have trestles made on purpose. The steps, however, will answer As soon as you have a strip pasted and trimmed, every purpose. take it on the stage, unfold the proper end and start straight with the marked line. Fasten the end, hold the strip up in

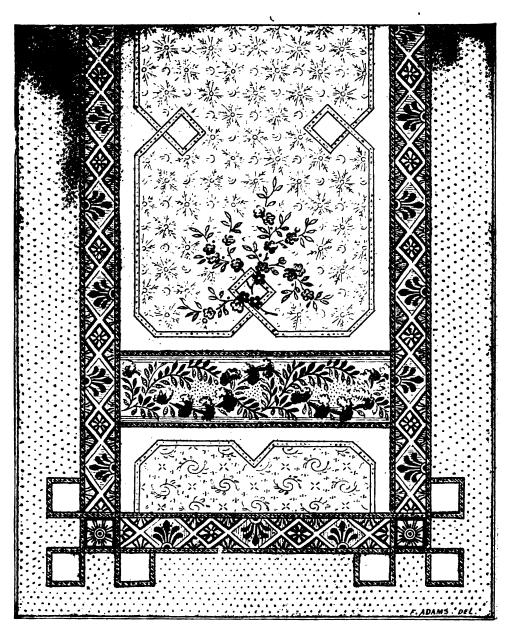


Fig. 61.—Design for a Celling in Wall-Paper.

front of you over a roll of paper held in the left hand, and brush down—or rather up—with the right. If the room is large and the strip long let the loose end rest on the stage, or have your assistant hold it up. When you come to the fold on the other end loosen it and proceed to the other end. Then go back, beat the edge which laps on to the wall well into the angle, then brush or roll down all blisters or loose places. Match your next piece carefully to the edge of the first, and again proceed in the manner described.

The appearance of a ceiling is much improved, even when a perfectly plain paper is used, by using a border and stiling. The "stiling" is practically a space between the wall and the border of the ceiling paper that is covered with some dull paper that will not detract from the ceiling effect—a felt, for instance.

When a stiling and border are used snap your chalk line on all sides of the ceiling the width of your stiling from the angle; cut your stiling wide enough to lap an inch or so down on the wall. First put on your stiling, then take your field or centre paper, and run on your first border by the edge of the stiling. If you use a second border, as is not infrequently done, measure in and snap a line, which you can cover with the edge of the border.

It may hardly be necessary to mention that pains should be taken to beat or roll the paper well into the corners, and also to get the borders, etc., well stuck on, pressing down all loose edges as the work proceeds.

A very large variety of ceiling, "decorations" are now made. These consist for the most part of corner ornaments specially designed to accord with the borders and fitting on to the patterns exactly. Nothing need be said as to hanging, because the ceiling papers, borders, and stiling are first put up and then the corners are pasted on. Some of these decorations are designed with a spray or festoon of flowers printed on the pattern to give the effect of hand fresco work. This effect is rendered very natural by continuing the spray with a few dashes of a brush on to the body of the paper. Corners are also printed on

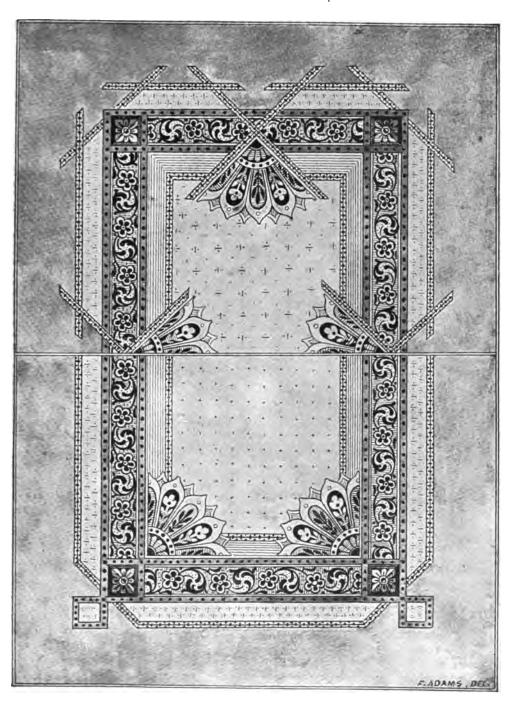


Fig. 62.—Design for a Chiling in Wall-Paper.

grounds that exactly match with the centre paper, and the spray artistically arranged produces a very satisfactory and pleasing effect.

Perhaps the most successful ceiling decorations made are those sent out by the manufacturers complete in every part, that is to say, the corners are intended to be used only with a a certain stile, a certain border, and a certain field or centre. Some manufacturers carry this system still farther and provide the design for a room complete, giving the side-wall, frieze, and border intended for the ceiling.

The system of supplying complete decorations in this way has considerably aided in producing artistic homes by the aid of wall-paper. The effects produced both in design and coloring are carefully thought out by artists of ability, and paper-hangers have thus placed at their command means for producing beautiful rooms without bearing the burden of selecting papers that shall harmonize. The admirable effects produced by these combinations have doubtless added considerably to the paper-hanger's reputation.

Notwithstanding this the good taste and practical skill of the paper-hanger are still in demand and must continue to be so. There is, perhaps, more scope for artistic taste and skill in the treatment of ceilings than in any other part of the paper-hanger's business. As examples of what may be done we print a few designs for ceilings taken from the monthly journal *Painting and Decorating*.

In Fig. 61 is shown a ceiling design that would look well in a somewhat long room. The design is executed as follows: On the outside is a stiling-paper about 18 inches wide. Then comes a broad band border or extension, edged with additional trimmers about $1\frac{1}{2}$ inches wide. These trimmers are carried over the border and continued to form squares at each angle, as clearly shown in the engraving. The wide border running across parallel to the end is a one-band frieze edged with the same extension as that used around the other borders. This frieze should be placed closer to the inside border if the room is nearly square. A light, airy ceiling-filler is used for the field,

it being desirable to choose a pattern that is but little covered. The ceiling-filler is edged with a light trimmer $1\frac{1}{2}$ inches in width, and a plain-tinted paper is used between the two trimmers as shown. In the engraving light sprays of flowers are

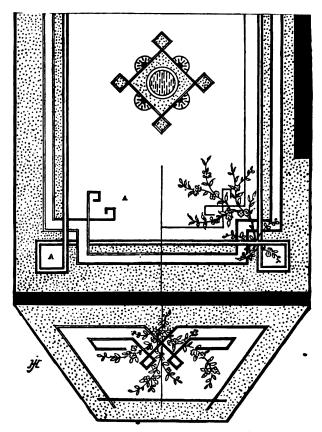


Fig. 63.—Design for Bed-Room Ceiling in Wall-Paper.

shown painted or stencilled on the centre; this produces a better effect than that of a centre.

In Fig. 62 is shown another ceiling design formed of the same papers, trimmers, etc., as in the last design, excepting that the one-band frieze is omitted, while a centre-piece is cut up and skilfully utilized.

Of course the success of such designs will much depend upon the selection of coloring in the component parts. When a good selection was made both designs would present an attractive appearance.

In Fig. 63 is shown a very neat design for a bed-room ceiling—two different methods of treatment being shown on the right and left respectively.

In choosing the colors it is important to remember that a light and cheerful effect is to be aimed at, as will be explained in another chapter. The proportion of the parts is of importance and will, of course, depend upon the size of the room. If it is large, the outside stiling should be made quite broad, so that the decoration will not be too much crowded to the wall. A mistake frequently made by paper-hangers is that of using narrow stilings. This can only have the effect of spoiling even the best design.

In the design shown in the engraving the stiling should be in breadth nearly one-sixth that of the ceiling, measured from the centre toward the wall on the narrow side. If the room is a very large one, more than one breadth of paper may be used for it.

In Fig. 64 are shown two ways of using the same material, the design being divided into two parts, which is made up in each case of one or two-band extensions with corners, the remainder to be executed with dividers and trimmers, or with tints, fillers, and stiling papers, according to the taste of the decorator. The chains of daisies are intended to be frescoed or stencilled on the paper.

A somewhat unique design for a ceiling is that shown in Fig. 65. While it is intended for a room that is nearly square, a little modification of the design in the diagonal lines would enable it to be applied to a room of any shape. The designer thus describes the component parts of the design:

- 1. A divider about six bands in width to form the outside lines of panel. The divider should be medium dark in color.
 - 2. A two-band divider with corners to match.
 - 3. A filler, as shown in the engraving.
 - 4. A plain tint, as shown marked by curved vertical lines.

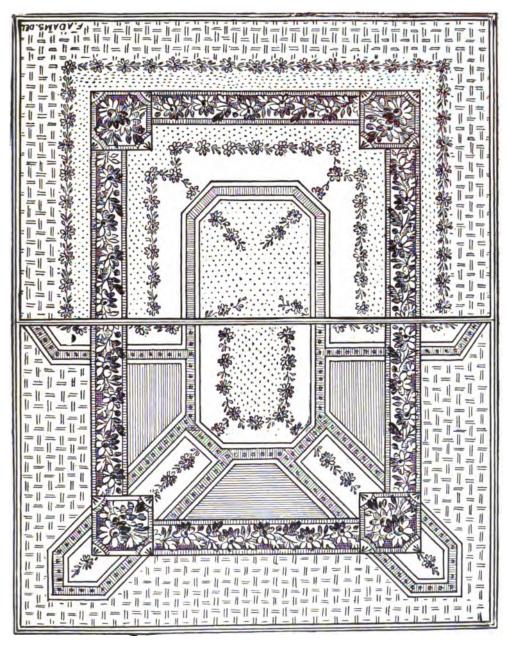


FIG 64.—A CEILING DESIGN IN WALL-PAPER.

- 5. A stiling paper to panel centre and point up with.
- 6. A plain or line divider about eight bands in width.
- 7. Stiling paper to suit the whole between the outside divider and walls.

CANOPY CEILINGS.

This term is applied to a method sometimes used in papering high rooms, and consists in running down the ceiling paper on the side-walls from six inches to three feet in place of a frieze. The juncture between the ceiling paper and the wall paper is covered by a picture moulding; sometimes it is covered by a neat, narrow paper border, and occasionally a frieze is used for the same purpose, but this is not in good taste. Canopy ceilings are very pretty for bed-rooms, especially when flowered paper resembling cretonne is used, and very effective results are also obtained by using a plain cove-cornice, entirely without mouldings; the ceiling paper is brought down in the same manner as above described. In finishing a room in this way where such a cornice as that described does not already exist, a good plan is to use card-board or papier maché.

DEFECTIVE CEILINGS.

It has already been pointed out that the paper-hanger is often called upon, or at least finds it to his advantage, to repair plaster When he is called upon to repaper an old, sagging, and perhaps nearly falling ceiling, what shall he do? Probably the best advice that he could give to the owner would be to take down and replaster, and then to properly paper. But there are many cases where to give such advice would mean losing the job, and it is good policy to do the best possible under the cir-Suppose that a portion of the ceiling is nearly fallcumstances. ing. It is first necessary to get it back into place. form a temporary frame of two pieces of boarding long enough to reach over the defective part, with laths nailed between them pretty close together, say two inches apart. has been done a frame will be provided ready for action. the frame against the ceiling and hold it up by two posts placed

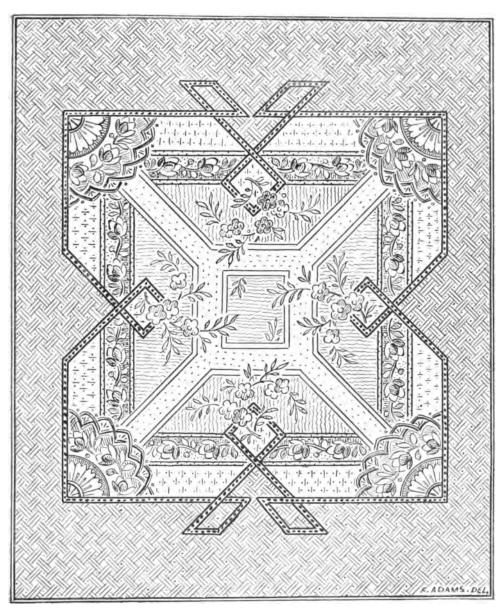


Fig. 65.—A Ceiling Design in Wall-Paper.

against the boards that form part of the frame. These posts should be just about long enough to reach the floor. Now take wedges and gently raise the posts until the sagged ceiling is pressed up to its proper position, supporting the posts by means of the wedges. When the ceiling is in position the next thing If nails were driven in the probabilto do is to hold it in place. ity is that the ceiling would fall down and effectually solve the problem. To use ordinary screws would be out of the question, so a happy medium is brought into play. Take some plain, square nails, put them in a vise and file a straight slot like a screw-head—not as deep as an ordinary screw, but deep enough to hold on a sharp screwdriver. Now gently push these nails through the plaster and then through the laths to the joists. A turn with the screwdriver, first one way and then the other, will send the nails home until the heads are flush with the After sufficient nails have thus been "driven" the framework and posts may be safely withdrawn, and the ceiling will be found to be almost as secure as a new one, and may be papered over in safety.

CHAPTER VI.

HANGING MISCELLANEOUS WALL DECORATIONS, SUCH AS BURLAP, BUCKRAM, LINCRUSTA, ANAGLYPTA, LIGNOMUR, ETC.

THE large number of different hangings besides paper that the wall-paper man is called upon to deal with has already been referred to in the second chapter.

Some information will now be given as to the method of hanging such, reserving to the next chapter all hangings of a textile nature that are tacked upon the wall, in contradistinction to those that are stuck or pasted upon the wall, whatever the material may be.

BURLAP OR BUCKRAM HANGINGS.

Burlap or buckram is sometimes used as a wall-hanging, and may either be left plain or be colored to suit the taste. When properly colored much of the effect produced by more expensive tapestry hangings is given. The method of hanging is simple, the only difficulty being to cut the burlap perfectly straight. This is best done by means of a very sharp knife guided by a straight-edge—a leather cutter's knife is best. Of course it is necessary to take great care that the edges of each piece meet exactly.

The method of attaching the burlap to surface of walls varies considerably. The simplest, but, perhaps, not always the safest way, is to paste the burlap on, and to temporarily tack down the edges to prevent curling. The paste used should have a proportion of glue mixed with it. I have known cases where

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this simple method was entirely successful, the burlap adhering closely after two years.

Another way is to sew the edges of the material or to fasten them together by means of wire pins similar to those used by book-binders. In this case the burlap will not be pasted or glued on, but will be fastened on by means of tacks. Some decorators paste this material on the wall and use thumb-tacks (similar to those used by draughtsmen) to keep the edges from curling until the material is thoroughly dry.

Burlap perfectly plain, if it is in small sections, presents a satisfactory, novel and pleasing surface, especially as a background for pictures. It is more frequently used, however, with figures or patterns stencilled or painted upon its surface. A limited number of colors of a rich hue are usually employed, and the effect when the design is artistically treated is particularly good. Sometimes the burlap is painted all over, although this would seem to tend to destroy its character to some extent. Of course, where the surface is painted it is necessary to use the paint very thin so as to leave the fibre of the burlap distinctly visible.

A method of treating this material, used in several prominent buildings of New York and Philadelphia with much success, was to employ gilt-headed nails. An elaborate design, carefully prepared, is first stencilled on the burlap and then the nails are driven in at exactly equal distances. In order to prevent smashing the heads of the nails it is advisable not to hit them directly with the hammer, but to use a piece of wood having a hollowed space made to exactly fit the head.

LINCRUSTA-WALTON.

Directions for hanging this superb decoration are given by the manufacturers as follows:

Precautions necessary to successfully hang Lincrusta-Walton: Before unrolling in cold weather, stand the Lincrusta in a warm room until the chill is removed. Use your paste hot.

Strip off the heaviest sheet of paper from back of Lincrusta.

This is easily done by taking the roll and laying it face down on the table or board. Commence at one end. Take the roller out of the roll and wind the paper round it. Now press with one hand the Lincrusta firmly on the table, and with the other strip off the paper by turning the roller gently but firmly along the back of the Lincrusta by rolling the sheet of paper around said roller.

Having stripped the paper off the back, proceed to trim the edges. This should be done by using a sharp leather-cutter's knife (a paper-hanger's knife, it will be noted, will not do; it is not stiff enough) and a steel straight-edge. Cut the Lincrusta into lengths required and paste with the composition as per formula below, or a mixture consisting of two-thirds ordinary flour paste and one-third glue, using a regular paper-hanger's brush.

Apply to the wall, butting the edges closely together, and affix firmly by rubbing same with a good, stiff, short hair-brush; a (two-inch diameter) soft rubber spherical roller is a good thing to use, as you can press well on the background, it working in between the relief. If any blisters appear, after being pricked with the end of a penknife, use the roller.

Composition for fixing Lincrusta-Walton:

| Fresh plaster of Paris | 4 lbs. |
|----------------------------------|---------------------|
| Raw linseed oil | 1 pint. |
| Rub well together through sieve. | |
| White glue | |
| Water | $1\frac{1}{2}$ gal. |

Boil the glue well, and pour in the prepared glue while hot. Let the whole stand until cool, stirring it occasionally while cooling, to insure thorough mixing with the glue.

To size the walls, use the same composition warm, with a little glue added.

N. B.—The above quantities should be used for every pail of composition. Newly plastered or doubtful walls, where the excess of lime might act destructively, should be lined with extra thickness of paper or muslin.

DIRECTIONS FOR OBTAINING DECORATIVE EFFECTS.

LINCRUSTA-WALTON DECORATION IN ANTIQUE IVORY.—After giving the material a coat of shellac or ordinary glue size, paint two coats of white paint and one coat of flatted color, also white. Then give a coat of white shellac—after this becomes thoroughly hard—with a flat glazing color, composed of raw sienna and Vandyke brown; paint all over, and stipple off evenly; after this has set, wipe off with a soft rag, taking care to do this with an even pressure, so as to obtain uniform results.

LINCRUSTA-WALTON DECORATION IN IVORY AND GOLD.—After giving the materials a coat of ordinary glue size, paint two coats of oil and paint and one of flatted color; use slow-drying gold size for gilding to obtain the best results.

LINCRUSTA-WALTON DECORATION IN ANTIQUE METAL.—After giving the material a coat of shellac or ordinary glue, go all over with liquid gold, copper or silver bronze; when hard give a coat of white shellac, mix with a flat glazing-color of raw sienna and Vandyke brown, paint all over and stipple off evenly. Allow this to set and wipe off with a soft rag.

LINCRUSTA-WALTON DECORATION IN TINTED IVORY.—Treat precisely as you would for antique ivory, using a glazing color any tone required.

ANAGLYPTA.

A description of this handsome relief decoration has already been given, and it remains now but to describe the process of hanging. The American agents of the manufacturers publish the following directions:

INSTRUCTIONS FOR HANGING ANAGLYPTA.

All but light-weight goods should be trimmed with a metal

edged straight-edge and sharp knife. The patterns have a fine line to indicate the trimming line for a good butt joint.

A pair of light wooden hand- or bench-screws will be found convenient to hold the straight-edge to the Anaglypta by gripping it and the board or bench together, and thus avoid the possibility of the straight-edge slipping.

The material being cut into the required lengths and trimmed, should be pasted twice: first, with ordinary paste—then, after about fifteen minutes, with a very stiff paste (preferably with about one-fourth to one-sixth of glue in it) and hung at once.

Do not use a roller, use a cloth, and press home the ground of the design only.

This material should not be soaked or left long in hot or cold water, or paste. It is not necessary and might produce a slight shrinkage on the wall.

If any of the high relief work is ever found too stiff, it can be made pliable by having the first thin paste rather hot, or by dipping into hot water for a few seconds, or by brushing hot water on the back. The use of the first paste hot is advised. With the high relief work the stout second paste should be laid on freely with a large palette knife and then scraped off evenly, leaving a thin film on the ground, and filling up the hollows at the back of the relief.

DECORATING ANAGLYPTA.

It has already been explained that success of most relief papers depends upon their treatment when hung. In the hands of a workman of artistic ability the effect may be equal to that of Lincrusta. Anaglypta is first sized with size which has been mixed with a little turpentine to prevent frothing. A coat of paint is then given, and when this is dry the work is ready to receive the final treatment. The usual method is to apply a somewhat dark color to the whole surface and to wipe off the paint on the raised portions. This gives a good effect, because it greatly enhances the depth of the relief. Sometimes a translucent color is employed.

CEILING DECORATIONS IN ANAGLYPTA.

By means of relief decorations very handsome effects in ceilings may be produced, especially if care is taken to properly adapt the space to the design.

A difficulty usually presents itself that the design is either too large or too small to exactly fit in the space. This difficulty is very ingeniously overcome in some of the designs of Anaglypta

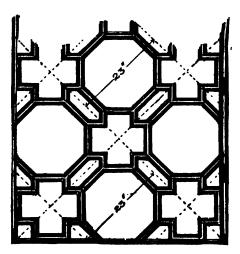


Fig. 66.—Anaglypta Chiling.

shown in Figs. 66 and 67. The designs in both cases is distinctly Elizabethan in character, and may be put on to either a gauge of 27 inches between the repeats or be cut down to 23 inches, as clearly indicated by the dotted lines in the engravings, where 23 and 25 inches respectively are shown. It will be seen that by a little planning this design may be adapted to any sized room, and this without in the least destroying the symmetry and beauty of the design.

In studying out how to best adapt a hanging of this kind to the ceiling to be decorated, it will be found the simplest plan to make a drawing to a scale of one inch to a foot, and to set off accurately the centre of repeats, as shown on cuts by the dotted lines. A few trials will soon determine the gauge to which the Anaglypta should be cut.

In Fig. 68 is illustrated the same design as those above mentioned, but finished with circular bosses stuck on after the blocks are jointed up and fixed to the ceiling. The repeat in this case is the full width of the material, viz., 27 inches.

The design shown in Fig. 69 is intended for use with wooden ceiling mouldings. The design is a very attractive one and is

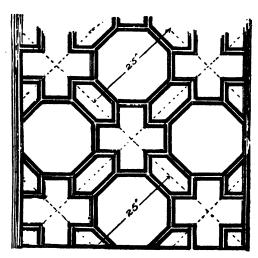


FIG. 67.—ANAGLYPTA CEILING

Queen Anne in character. It may readily be used alike for large and small rooms, and will in each case preserve the characteristic features of the style in which it is designed.

The designs shown in Figs. 70, 71, 72 and 73 need no special description, but they should be very carefully studied by the paper-hanger, who will find in them many valuable suggestions.

HANGING LIGNOMUR.

The following are the manufacturers' directions for hanging this relief material. Like all heavy wall-papers, the pressed papers are to be "butted," not "lapped" in hanging. It is accordingly very important that they should be accurately and carefully trimmed, which should be done with a straight-edge

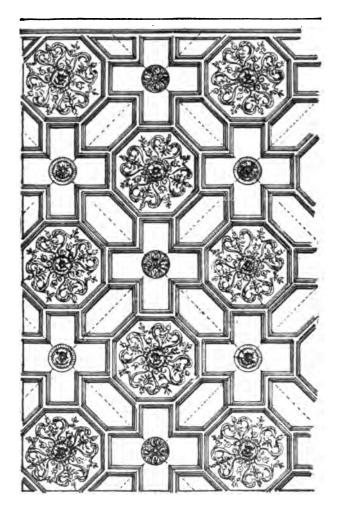
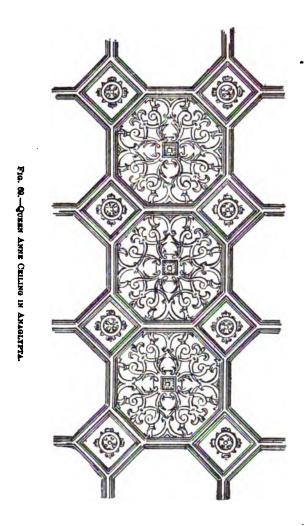


Fig. 68.—Anaglypta Ceiling with Ornamental Bosses.

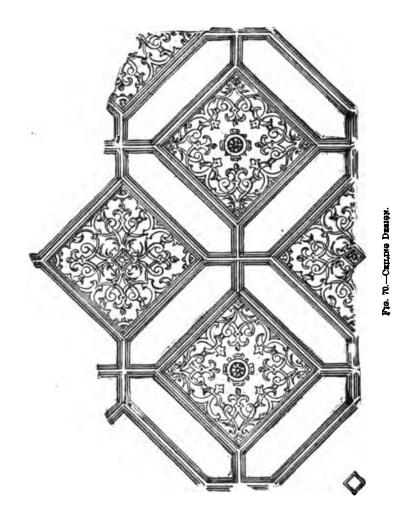
and a sharp knife. A "bead line" will be found on each edge of the paper, which is the line to which it should be cut.

Use very thick paste—as thick as it can be worked with a

brush—and plenty of it. Do not add glue to the paste, as this makes the edge of the paper curl. Do not soak the paper, as that will cause it to contract and show the seams.



In hanging any heavy paper, the preparation of the wall is important. It is often desirable to line a poor piece of plastering, and always essential to cover a wooden ceiling or partition with cheese-cloth, burlaps, or cheap muslin, and paste this thoroughly before applying the paper. If the wall has been kalsomined or whitewashed, it must be scraped or washed clean. If



it has been painted, it should be washed with strong lye and sized with sugar and vinegar, glue size, or some similar substance.

FLAX HANGINGS.

Under this title a very handsome class of decorations made in Germany are sold by a New York importer. They may be briefly described as burlap treated in such a way that the fibres

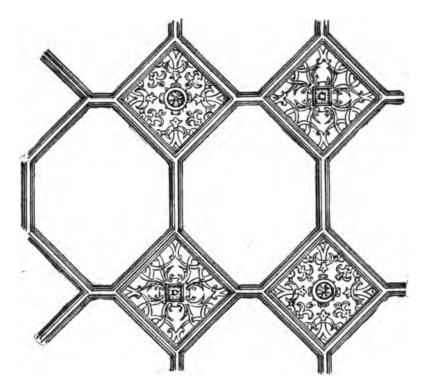


FIG. 71.—RELIEF CHILING DECORATION.

lie quite flat and smooth, and then printed in a variety of designs. The pattern is produced by printing with a staining material rather than a pigment, so that the mesh of the fabric is distinctly visible through pattern.

Flax hangings are hung exactly in the same manner as burlap or buckram, and as already described.

SILK HANGINGS.

A very rich class of hangings are those called "genuine silk hangings." They consist of embossed silk on a backing of stout

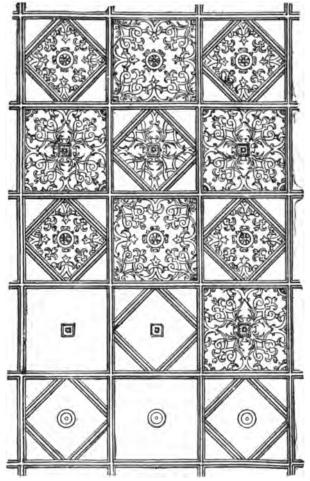
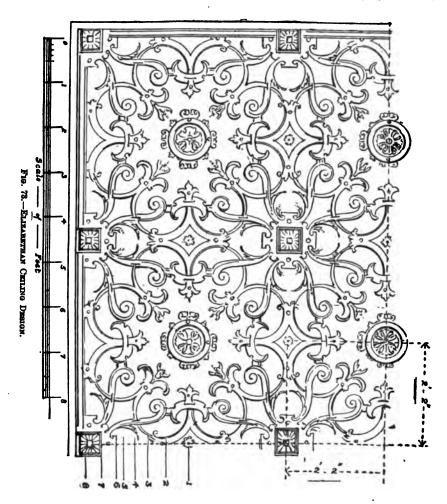


Fig. 72.—Relief Celling Decoration.

paper. They are stuck on the wall with paste made of one-third fine glue to two-thirds flour. It need hardly be added that the



walls must be very carefully prepared, so that the brilliant glossy effect of these hangings is not marred by an uneven surface of the wall.

CHAPTER VII.

DRAPERY, SILK, TAPESTRY, CRETONNE, TUFTED TAPESTRY, ETC.

In the desire for novelty and beautiful effects in interior decoration, that appears to be an inherent quality of civilized people the world over, many other materials than paper have come to be used to cover walls. It is said there is nothing new under the sun, and the covering of walls with various descriptions of drapery, silk, and other textile fabrics is but going back in a measure to the custom in vogue long before wall-papers were invented, of covering walls with drapery, lace, and other similar materials, and, in more modern times, of upholstering walls in silks, and in the regulation tufted work. Such work may be said to have properly belonged to the upholsterer, but the modern system of covering walls with fabrics is usually done by the wall-paper man, and hence finds a place in this work.

Hanging fabrics depends principally for its success upon good judgment and good taste; the mechanical part of the operation is not difficult. This class of work is, of course, more or less expensive, and the judicious workman will very carefully study the pattern of the fabric with a view to using it to the best pos-It is almost necessary to make a scale drawing sible advantage. of each side of the room, by the aid of which to study out the fabric to advantage. When a large pattern is used it may be best to bring a centre figure in the middle of the wall, or there may be space for two or three figures, and the problem will be how to arrange them to the best advantage, and at the same time to join them nicely at the angles. Any practical man will know how easy it is to settle the pattern of one side of a room to advantage, only to find that the pattern, if continued on the wall at right-angles, would be cut up in such a way as to lose the whole effect. It might be stated here that it is even advisable to consider the length of wall-spaces when selecting material; or when, as is of course most frequently the case, the selection is made by the occupier of the house, be prepared with objections to the use of awkward patterns in the case of awkward rooms.

Scale drawings, as above referred to, will make a difficult problem comparatively easy of solution. The material is fastened in position by being tacked to strips of wood nailed to the wall for the purpose. The first operation, therefore, will be to do the "furring," as it is usually called and spelled, although "firring," from fir, would appear to be more correct. Strips of pine two inches wide and one-quarter of an inch thick are usually employed for this purpose, and are nailed to the walls with French wire nails. A strip is nailed wherever a joint will come, on top of baseboard and underneath the ceiling line, and down in each corner, around door, window, and other openings, around gas-pipes, etc. At the corners of the rooms two pieces, of course, are used, one for each section; and if a frieze or a dado is to be used, of course strips will also be required in the proper position for them. In brief, wherever there is a joint there must be a pine strip.

Having thought out carefully how the goods can best be cut to advantage, cut each piece, for no corners can be turned except those that project into the room. Tack the piece in the middle, using a plumb-bob to insure the goods being hung perpendicularly. Then work each way, drawing the goods tight, but taking especial care not to draw the material unevenly at top or bottom. Smooth down the seams as you proceed, and keep the tacks close to the angles, so that they can be covered by the gimp or moulding, or whatever else is employed for the purpose.

When a thin material is used, such as silk, it will be necessary to first cover the walls with a lining of cotton cloth, such as unbleached muslin. This is tacked on the furring the same as the outside material, but not so close to the edges. All joints in the draperies, of whatever kind they may be, are, as before explained, covered with gimp or cord. This is sometimes fastened on by means of nails having ornamental heads, but more frequently with small tacks or, better still, with glue. Cold fish-glue is used for the purpose, and gives more satisfactory results than tacks. In gluing on the gimp or cord it should be done in sections, using pieces long enough to be handled conveniently. Tack one end in the corner and use the glue liberally.

PLEATED WORK.

It is sometimes required that drapery work be pleated on This work is not much more difficult than the plain work, and depends for success largely upon careful planning, so as to get the pleats well arranged as to distances apart, etc. Having thought the whole thing out, taking care not to forget to allow for the pleats, proceed to nail on the furring strips wherever a pleat is to come, and also, of course, around the angles, and top and bottom. The simplest plan in pleated work is to first nail on the flat material with a space between the edges. Then cut, fold, and press strips out of the material to form the pleats and tack them in place. If this is carefully done it looks very well, and as this method requires no sewing, and the pleats may be prepared in the workshop, and after being folded and pressed be rolled up for transportation, it is obviously very much the cheapest. But sometimes it is insisted that the goods be regularly pleated on the walls. To do this turn down the pleats and sew the sections together. Commencing at the middle of the section tack up and down lightly with stay-tacks, so that they may be taken out if necessary before a final tacking. As to the sizes of the pleats, nothing definite can be said, because everything depends upon the size and kind of room, and upon the pattern of the fabric. The distance between pleats that is used perhaps more than any other is fifteen to eighteen inches, and the width of the pleat itself from three to five inches, although they are not infrequently as wide as eight inches.

TUFTED WORK.

This work has justly fallen into unpopularity, because it provides for the accumulation of dust. As, however, it may occasionally come within the province of the wall-paper hanger to execute, a brief description of the modus operandi is given, although it may be stated that the work may be considered more properly to belong to the upholsterer.

Tufted work is best and most conveniently executed on temporary panels made the exact size of each section they are intended to occupy, and covered with burlap stretched tight and treated with a coating of glue to render it stiff. is used for the purpose. The covered frame is marked off, showing the positions of the tufts, and then the cotton cloth to go over the stuffing is also marked to correspond, due allowance being made for tufting down. The best material for stuffing is excelsior, cotton-wool or moss. Curled hair is sometimes used, and of course makes the best job, but it seems almost unnecessarily expensive when the comparatively little wear is considered. When the cotton cloth covering is on, the edges should be roughly sewed to the burlap. Then the outside silk or brocaded covering is pleated and tufted on.

LACE DECORATIONS.

Very pretty effects may be obtained by sticking common lace window-curtains on walls, and then tastefully tinting and bronzing. The commonest description of lace may be used, and if care is taken in choosing the patterns surprisingly pretty effects may be obtained. The lace is stuck in position by means of flour paste, to which has been added about one-fourth part of glue. As this curtain material may be bought by the bolt, sufficiently long lengths may be obtained to avoid joints. This system of decoration was first put on the market by James Snedden of St. Louis, Mo. The use of lace as a stencil is many years old, and lace hung in position has been used for many years, but Mr. Snedden appears to be the first man who has

used lace to any extent as a decorative material by sticking it directly upon the walls.

SHIRRED OR GAUGED WORK.

This variety of finishing walls is rarely applied to the whole surface, but is done in small pieces such as panels, or sometimes in a border or in the frieze. "Shirring," or "gathering," means exactly the same thing as is meant by the words as used by the dressmaker. Thread and needle are run in and out of the goods in a straight line near the edge, and then the thread is drawn until the material is thrown out into irregular pleats. To fasten the shirred material on the wall furring is provided wherever the joints come and the pieces are tacked in position; cord, gimp, or some other material being employed to finish off with, and the section is taken from the frame and is nailed in its position on the wall.

CHAPTER VIII.

WALL-PAPER FROM THE DEALER'S STANDPOINT.

A SIDE from the question of purchasing to the best advantage, the most important necessity of a successful carrying on of the business of a wall-paper dealer, either when run exclusively or as a side line, is that of arranging the store, and especially the window, to the best advantage. Whether the sale of wall-paper is the whole of the business or is conducted in conjunction with painting or the sale of books and stationery, or drugs, every effort should be made to dress the window, or at least a portion of it, so as to attract attention.

It has been said with truth that people are apt to judge of a whole establishment by the appearance of the window. No accurate rules can be laid down as to how a wall-paper dealer's windows should be dressed, but a few hints may be given:

Never show your papers side by side without considering that the effect of one may destroy that of another. Arrange the display artistically; while the object of window dressing in some businesses is simply that of making a striking display regardless of artistic arrangement, a proper harmony must be obtained in the case of wall-papers. In short, decorate your windows; do not place your papers in them indiscriminately.

Remember that the best display will not last all the season and that frequent changes are necessary. If your store is located on a main thoroughfare you probably pay a good rent for it, and you should reap the greatest benefit possible from this expenditure of money.

Do not put too much in the window at one time. A good plan is to show only two or three good papers at once, matching pattern so as to show the effect when hung upon the wall.

Papers having a glossy surface may be shown to advantage by placing three strips with pattern matching, and loosely folding the side pieces down the length.

PRICES.

But little can be said on this subject, important as it is, and for the obvious reason that selling prices will largely depend upon circumstances. A few hints, however, may not be amiss.

Remember, first, that because you sell cheap blanks at a low price, that is no reason why you should sell all the other stock at equally low figures. Manufacturers of wall papers are supposed to sell their productions at uniform prices in the different grades, irrespective of whether they be exceptionally attractive or not. There is no doubt, however, that very frequently this rule is departed from, and the manufacturers do raise the prices of those hangings that are sure to prove the best sellers. And neither is there anything unjust about this; for their own protection they have to add something to compensate them for the cost of the unsuccessful patterns.

The same is true of the dealer. If he find one or other papers exceptional sellers he can regulate the price accordingly. But, after all, the question of prices is largely regulated by locality. In a small country town the conditions are so entirely different from those existing in the large cities that prices which will suit one will be very far from suiting the other.

A very important matter for the wall-paper dealer is to properly select his stock. The most successful man at this work will, of course, be the one who has a natural ability in appreciating the beautiful and who can recognize harmonious combinations of color at a glance. But not only must the dealer be able to select artistic patterns—and the word "artistic" may be just as properly applied to the cheapest hangings as to the most expensive—but he must have a full appreciation of the tastes of his customers. It has been said that even in large cities the taste in decorations is of a decided kind; that Philadelphia wants very light effects, New York more rich and "ele-

gant" patterns, while Chicago is satisfied with nothing but the highest colorings and the most gorgeous effects. While such a statement must not be taken too literally, there is certainly an element of truth in it, and the selection of papers that would sell well in a New England village would surely be a failure in a new town of the "wild and woolly West," or a mining town having a large foreign population. The judicious dealer who opens a store in a town that is new to him will, for these reasons, postpone extensive selections until he has had an opportunity of studying, to some extent at least, the wants and tastes of the people.

Some dealers purchase all their stocks direct from the manufacturers, distributing their orders among three or four. Others buy all, or nearly all, from one manufacturer, who allows them the best credit; while still others prefer to get the advantage of a wide selection by purchasing from jobbers. There is a decided advantage in the last plan, because the jobbers are usually men of great experience in selecting sellers, and the dealer gets the benefit of such experience and good taste.

WALL-PAPER AS A SELLING ARTICLE.

The demand for new designs at the end of every season has led to a practice among certain manufacturers that to a great extent tends to demoralize the business of selling wall-papers. This practice is to sell the stock on hand toward the close of a season by auction as a job lot for what it will fetch. As a result the paper falls into the hands of hucksters and others, who sell it at very low prices, frequently to men who call themselves paper-hangers without any right by ability of workmanship to such a title, and who do work at prices too low for good work. The result is that the prices for paper-hanging are demoralized, while those who get the work done have a very indifferent opinion of paper-hangers in general.

Some manufacturers claim that they are not only justified in selling in this way, but that it is, as a fact, simply a matter of compulsion. Sometimes an order is received for, say, one thou-

sand rolls of a particular pattern. To clean the machines, mix colors, and run off that number of rolls would mean an actual loss—so, perhaps, three thousand rolls are printed, and if the remaining two thousand rolls are not sold necessity compels the manufacturer to dispose of them for what they will fetch, for the demand for novelty makes it practically impossible, from a business standpoint, to keep them on hand.

TENDENCY TO AMALGAMATE THE BUSINESSES OF PAPER-HANGING AND PAINTING.

During the past few years there has been a very decided tendency toward combining the business of paper-hanging with that of painting, and in the larger cities, especially, many painters are stocking wall-paper. There is much that might be said in favor of this. In the first place it should be considered that an attractive store presents an inviting appearance that is of great advantage in drawing customers. When the business of painting only is carried on it is practically impossible to make a really attractive shop; a few signs and examples of graining may be exhibited and the place be kept clean and tidy, but little or nothing can be done to make the store look inviting to ladies, for instance, who are very often the customers it is necessary When, however, wall-paper forms part of the business, it is easily to make an attractive store if the paper be placed The windows will look well if dressed with care, to advantage. and by the exhibition of various kinds of relief decorations and other goods, as already referred to in this work, the store will be made to really attract customers.

A case which very well illustrates the advantages of an attractive store was brought recently to the attention of the writer. A paper-hanger had a small and somewhat ill-lighted store on a main street. He had lived there for some years and thought that it was good enough. One day a customer, who was a personal friend, came in to select papers. After spending some hours the selection had not proceeded beyond the chambers. For the principal rooms nothing could be found to suit, and the

customer at last gave it up and said he should have to buy them elsewhere, but that his friend should hang them. When the papers bought at another store were delivered at the job it was found that in two cases the customer had bought exactly the same papers as those shown him at his friend's store, and at one-third higher price. The paper-hanger soon found out that the purchase had been made at a very handsome, well-fitted, and well-lighted store, and it did not take long to come to the conclusion that the papers had looked so much better than they did in his store that his friend had been favorably impressed. He took the lesson to heart, and now has a store equal in appearance, if not in size, to that of his competitors.

While the above little incident illustrates very well the advantage of the painter having a wall-paper store attached to his business, it refers to only one. It should be remembered that in the case of repainting old work it is frequently only after the painting is approaching completion that repapering is decided upon; the newly-painted work looks so fresh that it makes the old paper, thought to be "good enough," dingy and faded, and the order is given to repaper. Now, while this is doubtless all true as far as it goes, it should not be forgotten that these arguments do not apply to the practical, expert paper-hanger. He may carry on a painting business and be handy with the brush, but he will always be to the best advantage when hanging paper.

In brief, the writer is of opinion that painting and paperhanging as businesses properly belong to one another, whether the owner of the business be a practical paper-hanger and hires a foreman who is expert at painting to look after that branch of the business, or *vice versa*.

HOW TO SHOW WALL-PAPER.

In many stores the way paper is shown is simply to unroll a piece and let it hang over a portable rack standing some 4 feet 6 inches from the floor. The rack is provided at the back with a compartment in which the roll is held. One paper may be put over the other until the one sought for is found.

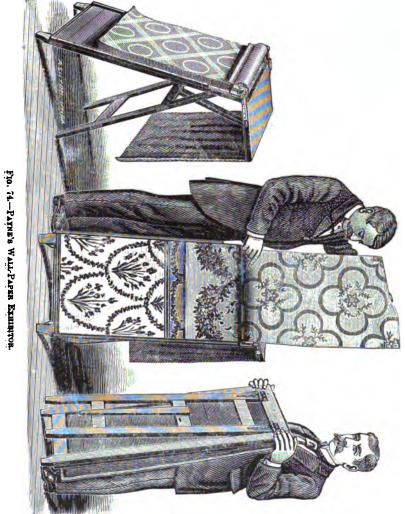
In England and in many country stores in the United States the samples are bound in large books, each piece being numbered. The objection to this plan is that the full beauty of a pattern cannot always be judged from a piece two or three feet long.

A very ingenious appliance for showing wall-papers is Payne's Wall-Paper Exhibitor, illustrated in Fig. 74. This shows side-hanging, frieze, and ceiling paper at the same time, and holds as many as one hundred and fifty samples. To produce the effect of the paper when hung upon the wall an extension frame is provided upon which a piece of the side-hanging may be placed with the pattern matching.

Every page of this work might be taken up in giving rules and hints for guidance in selecting wall-papers, and it is certain that there would still be left much unsaid.

The subject may conveniently be divided up into two parts: first, when the selection is left to the wall-paper man; second, when the person whose house is being decorated makes the selection.

It is, of course, to be expected that the wall-paper dealer will give his customer the benefit of his experience and taste, and mainly be guided by what will produce the best results. be a business man, he will be assured that if a ten dollar purchase produces very satisfactory results it will stand as an advertisement for him for some time, and will be likely to bring him a good deal of trade; therefore, for his own sake he will do the best he can to produce the best possible results even if there be little profit in the transaction. It is of importance to keep in mind the fact in selecting wall papers that the eye quickly becomes tired and is, after a certain time, practically incapable of accurately distinguishing between different tints. Any wall-paper man of experience knows how often he has shown paper that was at first rejected, but has been finally selected; the purchaser being entirely unaware of the fact that he had seen it before. The same is true in choosing colors for paint work. The writer has himself not infrequently



made a final selection of a tint that was at first thought entirely unsuitable.

Of course every wall-paper man has his special way of showing goods, but for the benefit of those newly starting in the business, the following hints are given: First put aside as far as possible, for the time being at least, the consideration of cost, and remember only that the most suitable designs in coloring cost no more than those papers that are so far from beautiful as to set one's teeth on edge. Among a large variety of papers the difficulty will be in selecting the best. Here is one way:

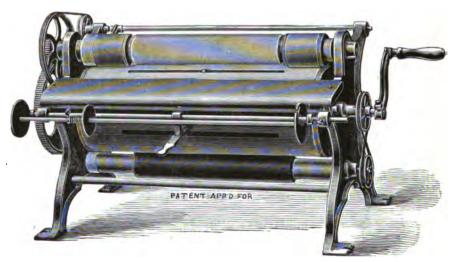


FIG. 75.--THE ALLEN LETTERING AND NUMBERING MACHINE.

Commence with, say, the parlor, and go through the stock of parlor papers one at a time, and make a note of the number of every one that appears to be satisfactory, that is to say, of every one that would be selected if a better one was not found; after having gone through the whole stock in this way there will perhaps be a dozen numbers noted down; now take these dozen papers and look at them one at a time and again pick out, say three, that are liked best; then take a roll of each of these and place them in the proper light, and choose between them.

By following this plan you will have selected the most pleas-

ing paper in the whole stock. The same rule may be followed with other rooms.

NUMBERING PATTERNS.

Jobbers and large dealers of wall-paper have to number and letter all the samples they send out, and find it a somewhat formidable job. Rubber stamps are used, as a rule, for the purpose. Some place the same letter on every sample of the same grade of paper, distinguishing the patterns by different numbers.

A machine has lately been put on the market for numbering and lettering patterns, and is illustrated in Fig. 75. The machine works with rubber type and is easily operated by a boy, effecting a considerable saving of time and labor.

CHAPTER IX.

DESCRIPTION OF SPECIALTIES.

I T has been thought well to give under this head some description of the various specialties, more or less used by the paper-hanger and wall-paper dealer. In the few pages of advertisements that follow this chapter will be found the addresses of some of the principal manufacturers of such goods.

It should be understood, in the first place, that what are often claimed to be special goods are really nothing more or less than ordinary lines sold under special names. For instance, a manufacturer brings out a line of micas or mica-grounds papers and calls them "Brilliantine" or some such fancy name. It may, of course, happen that such goods are slightly different from the regular line, but, in any case, the arbitrary name enables the purchaser to distinguish them from a similar line manufactured by other houses.

What might properly be called legitimate specialties are granite papers, manufactured by David D. Elder, Philadelphia. They belong to that class of goods known as ingrains and felts, and differ from them from the fact that they are manufactured from pure vegetable fibre instead of from wool, as most ingrains and felts are. The manufacturer claims, that while wool is sure to shrink to some extent, vegetable fibre, from which granites are made, will not shrink in the slightest degree and that, therefore, these papers when applied to the wall will be absolutely free from shrinking and shading. When hung, these papers have the soft effect of cloth and all defacements can be wiped off almost as readily as from paint.

What is claimed to be one of the largest manufactories of fine paper-hangings in the world is that of William Campbell & Co., who occupy the large block of buildings facing on 42d and 41st Streets, New York City. This firm manufactures a complete line of wall-paper and decorations of all grades, comprising over five hundred different patterns of the latest designs and colorings. They issue some very handsome novelties and some interesting reading-matter for wall-paper men; they also bring out occasionally colored designs that are very beautiful in execution. They invite correspondence from the trade. It may be mentioned that this firm is not connected in any way with the National Wall-Paper Company, commonly called the "Trust." They state in most emphatic terms that they will never become connected with it in any sense.

The beautiful effects that may be produced by the use of relief material has already been referred to in another chapter. Lignomur, manufactured by the American Decorative Company, of Boston, is capable of almost infinite variety of treatment and can be used for many purposes. Samples of these goods, also Cameo Reliefs, will be sent on application. In a recent issue of Painting and Decorating, Charles E. Copp, the master painter of the Boston & Maine R. R., gives a description of the way in which this material has been used for several years past for head-linings of cars, especially on the Boston & Maine Railroad. He says: "It certainly is a highly ornamental material and may, in various ways of finishing with different bronzes on diversified grounds, be made very elegant."

Anaglypta, a special relief material, of which Nevius & Haviland are the American agents, has already been described at such length in this book that any further reference is unnecessary. The designs shown on other pages are only a few of the large number produced in this admirable wall decoration.

Some time since Messrs. M. H. Birge & Son, of Buffalo, a firm having the highest reputation for the artistic merit of their goods, hit upon a new plan that has greatly assisted in advancing the art of artistic wall-paper hanging. They sent out lines of complete decorations, including ceiling, border, and side walls, made to conform exactly, both in design and coloring. This plan has been found to have been very acceptable to decorators,

and the idea has been followed up by other firms, as good ideas usually are. M. H. Birge & Co. are not connected with the National Wall-Paper Company and do not, therefore, participate in any of the advantages or disadvantages which might accrue therefrom.

A specialty of specialties is Lincrusta-Walton. Probably no portable wall decoration ever produced has met with the favor of this superb material. It possesses all the advantages of an ideal decoration, and may, in the hands of an artist, be made to produce strikingly handsome effects. Messrs. Fr. Beck & Co., manufacturers, also produce a very large variety of designs in wall-paper novelties; their line is one of the most complete in the country.

THE NATIONAL WALL-PAPER COMPANY.

This company was formed in the summer of the year 1892, and includes nearly all of the prominent firms manufacturing wall-paper in the country, as follows:—

BRANCHES OF THE NATIONAL WALL-PAPER COMPANY.

W. H. MAIRS & Co., Brooklyn, N.Y., THE ROBERT GRAVES Co., New York City,

J. J. LINDSAY & Co., Brooklyn, N.Y., THE F. E. JAMES Co., New York City, H. BARTHOLOMAE & Co., New York City,

LEISSNER, MIDLEN & HUGHES Co., New York City,

WILSON & FENNIMORE Co., Bristol, Pa., Howell & Bros., Philadelphia, Pa., MANHATTAN WALL-PAPER Co., New York City,

JANEWAY & Co., New Brunswick, N. J., CRESSWELL & WASHBURN, Philadelphia, Pa.,

WARREN, FULLER & Co., New York City,

R. S. Hobbs & Co., Brooklyn, N. Y., W. N. PEAK, Brooklyn, N. Y.,

H. GLEDHILL & Co., New York City, Fr. BECK & Co., New York City, NEVIUS & HAVILAND, New York City,

CAREY BROS., Philadelphia, Pa., KEYSTONE WALL-PAPER Co., Philadelphia, Pa.,

T. STRAHAN & Co., Chelsea, Mass., JANEWAY & CARPENDER, New Bruns-WICK, N. J.

The company is so large a one, and controls so large a proportion of the products of the various mills of the country, that it might be looked upon by some as a trust, or a combination to raise prices. It is well, therefore, to state, in a work of this kind, its objects as a company.

In the first place reference should be made to the demoralized state of the wall-paper trade prior to the summer of 1892, to the keen, and, as some think, unreasonable competition on the part of the manufacturers which cut the prices of wall-paper down to a very low figure. The writer has nothing to do with the manufacturers. They are doubtless fully capable of looking after themselves. We are writing now to the wall-paper dealer, and many practical men who read this book will remember the effect of this cutting of prices, how terribly it demoralized the trade, how it encouraged the bucket-men who were willing to work at starvation rates, and how generally it made the paper-hanging business one of the worst in existence.

Now the object of the National Wall-Paper Company is to remove this unmercantile competition, and arrange the trade on a fair and equitable basis; to protect the trade, that is, those who sell and hang paper, and generally to assist in elevating the business to a higher plane, where it certainly belongs. the most unfortunate results of the recent bitter competition for the manufacturer and for the dealer has been the establishment of a class of merchants who sell wall-paper in room lots, all over the country, at a slight advance over the cost to them from the mills in large quantities. They have used the principal magazines of this country for advertising this fact. of these people have established for themselves large and profitable business connection, but have done so in such a way as to be of incalculable damage to the legitimate wall-paper trade of the country. All of this can doubtless be in time remedied by the company when its purposes and methods are fully understood by the trade.

Another evil that has been the fruitful parent of a great many of the troubles which have assailed the retail wall-paper dealer has been the tendency of the manufacturers to clear out their jobs (the excess of goods left over from the previous year). The aggregate amount of wall-paper disposed of annually in this way has been very great. A good deal of it has been sold at less than cost. In some instances lots have been closed out at fifty per cent of the regular prices. In many in-



Fig. 76.—Pussy Willows.

Reproduced by permission of Messrs. Nevius and Haviland, New York.



Fig. 77.—Josephine and Frieze.

Reproduced by permission of Messrs. Nevius and Haviland, New York

stances these goods have been procured by the dealers alluded to above and sold by them at very close margins, and this has made a ruinous competition for the dealer who has been trying to do a conservative business, on the lines of fine work, carried out with great care and at fair prices. This, of course, could be easily controlled by the National Wall-Paper Company, with the assistance and co-operation of the better trade of the country.

A slightly different development of the same difficulty which the legitimate retail dealer has had to contend with, has been the establishment of wall-paper departments in the general stores of the country, where many goods have been disposed of at prices which would be simply ruinous to any one conducting a business of wall-paper and decorations alone. But there has arisen in the last few years, as a result of the bitter competition alluded to above, a new trouble for the unfortunate dealer in wall-papers. The tendency of all this disposing of papers at nominal profits and the selling of artistic goods at very narrow margins, and sometimes even below the cost to the dealer, has been to cheapen and degrade the material as an article for home decoration in the minds of many of the people of large means and elegant tastes, and has resulted in the introduction of many other materials for wall decoration as substitutes for paper. We are told by some of the manufacturers of the higher class of wall-paper that this was one of the special inducements which led to their joining the National Wall-Paper Company and taking an active part in its management. This company, with its ample capital, should secure the best talent available in the world, should not stop short of producing the most modern and effective designs, and should avail itself of its tremendous facilities for the sake of developing and elevating the art side of this very interesting industry, and we understand that such is the purpose of the company.

The trade may therefore feel justified in congratulating itself as a whole, on the assurance that the National Wall-Paper Company seems to promise a brighter outlook for this industry and a greatly improved prospect for the proper compensation for those who are trying to carry it on from its artistic side. So far as the National Wall-Paper Company itself is concerned, there will be a great many opportunities for it to practise economy in the manufacture of wall-paper, which should be at once of great service to the company, and helpful as well to the trade. There is no question that there have been a great many more patterns cut than could be used, or judiciously examined by the trade. This is particularly true of the cheaper goods. The numbers of those that are known as everyday sellers, in blanks and cheap gilts, might be reduced with advantage and more attention paid to the higher grades of paper.

We are glad to learn that the policy of the company will be to develop the personality of the different branches, so as to have the largest variety of styles, etc., that can be secured, and every possible effort will be made through wise and friendly competition for developing the individuality of the different branches and improving the character of the product.

There will doubtless always be some competition from outside manufacturers, but the greatest security that the wall-paper dealer will have will be through the enlightened and intelligent interest of the National Wall-Paper Company, which will doubtless lead its management to conduct the business on conservative lines to a final and artistic success, which they must certainly recognize can only be on the condition of the prosperity and contentment of the wall-paper dealers themselves.

Coming now to a consideration of the different tools on the market, we may refer to the wall-paper trimmer of A. Allen, of Philadelphia. Mr. Allen manufactures both the double and single trimmer. These are excellent machines from a mechanical standpoint and do their work well. The saving of time in the use of this machine is very considerable, and an investment of a few dollars in purchasing one is about the best investment a practical paper-hanger could make.

Of course there are other trimmers and other cutters; some practical men prefer one kind, some another. Those who are undecided and who wish to save time should send an order to a firm where it is sure to be filled without delay. Reilley Bros., of New York, make a specialty of keeping on hand at least a

few of every kind of paper-hangers' tools on the market. This, of course, is a very great convenience when the time is limited.

The Orr & Lockett Hardware Co., of Chicago, are large dealers in wall-paper supplies and are always glad to hear from the trade and to supply catalogues, etc.

Wall-paper men very frequently are called upon to do work a little outside of their line—stencilling, for instance. The Stencil Treasury of New York keep on hand a very large collection of all kinds of stencils, large and small, and have in their studio a perfect treasury of designs. They also deal in bronzes and other goods referred to in their advertisement on another page.

TRADE MARK.

TOTAL MARK.

REGISTERED.

THE NEW ENGLISH * *

***** SANITARY DECORATION

IN RELIEF. '

FOR WALLS, FRIEZES, DADOES and CEILINGS.

"The trade future of this invention is evidently to be of world-wide influence."—Fr. Parsons.

"The substance of Anaglypta is somewhat akin to the old French and Belgian leathers of thirty years ago."—London Decorator.

"We have no hesitation in commending Anaglypta as the most artistic wall decoration in paper that is now before the American trade."—The UPHOLSTERER, April 15, 1892.

NEVIUS & HAVILAND,

Manufacturers of Fine Wall Papers and Shade Rollers,
500 West 42d Street, New York City.

ACENTS FOR AMERICA.

Send for Illustrated Circular.

It costs the maker, not the buyer, more than any other, because it is of better material.



THE "EFFICIENT" ROLLER.

You can

Hang your, shades as you want them, not as the fixtures oblige you to,

If you use

The "EFFICIENT" Spring Shade Rollers, made by



500 West 42d Street,

New York City.

| Factory: | VERGENNES, | VERMONT. |
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SEND FOR DESCRIPTIVE CIRCULAR.

WHEN BUYING



BRUSHES

BUY THOSE MANUFACTURE

JOHN L. WHITING & SON.

WHY? Because they are the BEST and the PRICES LOWEST possible. If you have never used them, be sure and give them a trial. They are for sale in every city and nearly every town in the United States.

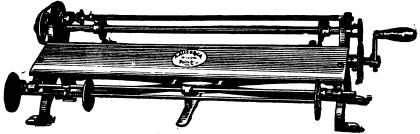
Be sure that our name is plainly stamped on every Brush you

You will save money, you will please your customers by doing better work, if you use Whiting's st. VARNISH, SASH, WALL, WHITEWASH, KALSOMINE and ARTISTS' BRUSHES and PENCILS.

Manufactured only by JOHN L. WHITING & SON, Boston, Mass.

ALLEN'S

Improved Excelsior Trimmer, Double Edge and Border Cutting Machine.



PATENTED APRIL 19, 1892.

This well-known improved machine is now placed on the market at a figure within the reach of all, and we expect that the trade will meet us in our endeavor to produce a first-class machine at a minimum price by ordering at once.

This machine is built on true mechanical principles, light, strong and durable; not liable to get out of order. Every part can be duplicated, and it is so simple in construction that a boy can learn to run it in a short time and do satisfactory work.

The machine will trim from a 314-inch border up to 22-inch imported paper, one or both edges at the same time, making a clean cut suitable for butting. Two hundred pieces can readily be trimmed in an hour.

hour.
We guarantee this machine first-class in every respect, as represented.

A. ALLEN & CO., Sole Mfrs., 19th and Bainbridge Sts., PHILADELPHIA, PA. Also Manufacturers of the Keystone Trimmer and of Allen's Marking and Lettering Machine, described on page 106 of this book.

WHY? The most generally useful material for walls and ceilings is LIGNOMUR.

BECAUSE—It combines the light and shade of carving with the lightness and porta. bility of paper and can be painted in oil or water colors or stained the same as natural wood,

THEREFORE—Decorators profer LIGNOMUR. Wall paper dealers prefer our CAMEO-RELIEFS because they are the finest oil-printed relief materials on the market and very cheap.

AMERICAN DECORATIVE COMPANY,

116 PEARL STREET.

BOSTON, MASS., U. S. A.

We call the attention of the Public to our world-renowned sanitary relief interior decoration "LINCRUSTA-WALTON."

THE MOST PERFECT AND BEAUTIFUL OF ALL

WALL DECORATIONS.

High Art designs in solid relief. Perfectly waterproof. Excludes cold and damp. Prices moderate. Suitable for Public and Private Buildings, Hotels, Offices, etc.

For Sidewall Covering, Wainscotings, Panel Work PROTECTED BY PATEMES. or Ceiling Ornamentation it is unapproachable.

Beautiful specimens of Ceilings in Louis XV. and XVI. styles. Stairway Dadoes and Panels descriptive of the seasons.

-- { EVERY DESIGN ORIGINAL. }-

Also just out, twenty new designs, consisting of Wreaths for Friezes, Corners, Ceilings and Casings, which have been made with a view to facilitate the decoration of rooms where it is intended to use plaster moulds or other relief material of that description.

The designs are all beautifully executed, and every house in the trade ought to be in possession of a set of samples.

The list price of the twenty designs is \$19.00. The Trade will be supplied with a full set for \$9.50.

Catalogues and Price Lists sent to dealers on application.

ALSO MANUFACTURERS OF

GENUINE SILK HANGINGS

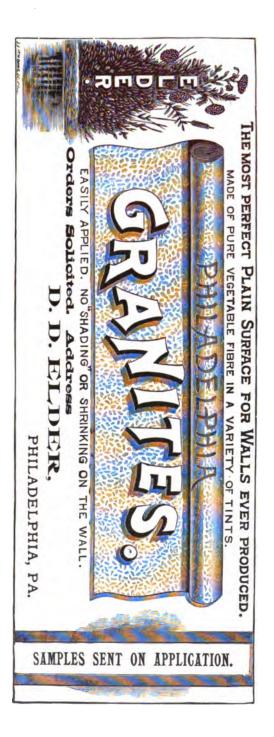
And the most extensive assortment of

HEAVY PRESSED PAPERS

In the world, as well as of all grades of Fine Hand and Machine-Made Wall Papers.

FR. BECK & CO., Branch of the National Wall Paper Co.,

29th Street and Seventh Avenue, NEW YORK.



30 COLORS OR SHADES.

FRIEZES PRINTED ON ALL.

30 Inches Wide and I8 Inches Wide.

M. H. BIRGE & SONS,

PRINTERS OF

FINE PAPER HANGINGS.

Produce in Paper the decorative effects of Antique Leathers, Painted Canvasses, Woven Fabrics, Tapestry Pictures and Panels, Ornaments for Ceilings and Side Walls for either Domestic or Ecclesiastical interior decoration.

Office and Works, NIAGARA STREET, BUFFALO, N. Y. New York City Salesrooms, 1155 Broadway, Studios Nos. 4 and 5.

Every roll of paper plainly marked with their name or Trade Mark.

The Largest Manufactory of Fine Paper Hangings in the World.

Wm. Campbell & Co.,

512, 514, 516, 520 WEST 42d ST.

-- AND ---

503, 505, 507, 509, 511, 513, 515, 517, 519 WEST 41st ST.,

NEW YORK.

Manufacture a complete line of Wall Papers and Decorations of all grades of goods, comprising over five hundred Patterns of the Latest Designs and Colorings.

REILLEY BROS.,

MANUFACTURERS OF AND DEALERS IN

Paper Hangers' and Painters' Wood and Metal Sundries of all Kinds.

Paper Hangers' Rollers, Knives, Cutters, Trimmers (Rotary, etc.), Trestles and Tools of Every Description; Folding Boards, Size Kettles, Strainers, etc., etc. Rung and Step Ladders.

N. B.—All the Tools described in Chapter I. of this book can be obtained of us.

Catalogue and Shop Rules free on application.

416-418 West 42d St., New York.

Kayser & Allman,

WALL PAPER JOBBERS * *

932 AND 934 MARKET ST. AND 410-418 ARCH ST., PHILADELPHIA, PA.

LARGE SAMPLE books, containing a full assortment of side-wall, ceilings, borders and decorations, sent to paper hangers FREE; also catalogue of paper hangers' tools.

*Twelve Sketches and Catalogue, 50c. Enclose stamp for Catalogue of Paper and Cloth-faced ALL different brands of Transfer Papers for 'GRAINING.

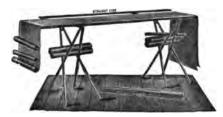
FRESCO STENCILS, Letter Patterns, Sketches, Medallions, etc. Over 150 different Patterns; 20 samples, 18x10 in., 25c. 10 sheets, 6 ft. by 20 in., \$1.00

Bronses, Gold, Brushes, Graining Grayons, Paper Hangers' Tools, sto. GRAINOLETTE copies three to seven times.

One order will convince you that you have struck the best place where to buy.

STENCIL TREASURY, 215 East Fifty-ninth Street, New York. A. Wiggers, Proprietor.

Established 1887. * Mention Practical Paper Hanging and we add a fine sketch



SEND FOR OUR

Illustrated Catalogue,

showing full line of

Paper Hangers' Tools,

of some of which we are sole manufacturers.

ORR & LOCKETT HARDWARE CO.,

184 and 186 Clark Street, 138 Monroe Street, CHICAGO, ILL.



An Illustrated Monthly Magazine for the Paper Hanger, Painter and Decorator.

SUBSCRIPTION, \$1.00 A YEAR.

SINGLE COPIES, 10 CENTS.

In each number will be found one or more colored plates, representing suggestions for Interior Decoration, Side Walls, etc.

Practical articles of interest to the wall paper man and painter by some of the best writers in the country are constant features. All departments are replete with information for the practical man.

Sample Copies may be had free on application.

HOUSE PAINTING and DECORATING PUBLISHING CO.,

P. O. BOX 1113, PHILADELPHIA, PA.

MODERN HOUSE PAINTING.

SECOND EDITION .- REVISED.

Containing twenty colored lithographic plates, exhibiting the use of color in Exterior and Interior House Painting, and embracing examples of simple and elaborate work in plain, graded and parti-colors. Also the treatment of old styles of houses, together with full descriptive letter press, covering the preparation, use and application of colors, with special directions applicable to each example. The whole work offering valuable hints and suggestions on harmonious color treatment, suitable to every variety of building.

By E. K. ROSSITER and F. A. WRIGHT, Architects.

One Oblong Quarto Vol., Handsomely Bound in Cloth. Price, Post-paid, \$3.00.

PRACTICAL GRAINING.

A Hand-Book for the Practical Man, giving a full description of Colors and Tools used in all kinds of Graining, with 47 Colored Illustrations, showing the different Woods Imitated in Graining.

A PRACTICAL WORK FOR PRACTICAL MEN.

By WM. E. WALL, Grainer to the Trade.

PRICE, \$2.50.

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Containing Definitions of all Important Words in the Art of Plain and Artistic Painting, with Details of Practice in Coach, Carriage, Railway Car, House, Sign and Ornamental Painting, including Graining, Marbling, Staining, Varnishing, Polishing, Lettering, Stenciling, Gilding, Bronzing, together with Valuable Hints and Helps in Scene Painting, Porcelain Painting, Plain and Distemper Painting. Elaborately Illustrated.

By F. B. CARDNER.

Handsomely Bound in Cloth. Price, \$1.50.

A Practical Manual of House Painting, Graining, Marbling and Sign Writing.

Containing full information on the processes of House Painting in Oil and Distemper, the Formation of Letters, and Practice of Sign Writing, the Principles of Decorative Art, a Course of Elementary Drawing for House Painters, Writers, etc., and a Collection of Useful Receipts. With Nine Colored Illustrations of Woods and Marbles, and numerous Wood Engravings.

By ELLIS A. DAVIDSON.

12mo. Cloth. Price, \$3.00.

WILLIAM T. COMSTOCK, Publisher,

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